

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA, PA., U. S. A.

VOL. 5. NO. 1

MARCH 1937

By mail to any address
25c. per year

BRUNSWICK announces this month a new series of classical recordings. They will be known as *Brunswick-Polydor* records and the first catalogue reached our desk just as we were going to press. It contains the cream of the items which Polydor has recently released in Europe. A cursory glance through its pages revealed a number of items of real interest, many of which are not available in any domestic catalogue. We are promised a generous supply of these new *Brunswick-Polydor* catalogues and we shall be pleased to mail one to any reader who requests it. Dealers should have these records in their stocks by the first of March.

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Harcourt, Brace and Company (New York) has recently added a new volume to its series of miniature scores entitled *Wagner Orchestral Excerpts*. It contains the scores in miniature of thirty orchestral excerpts from Wagner's operas and music dramas. The volume comprises 400 pages (10 $\frac{1}{4}$ " x 13 $\frac{1}{4}$ "), each large page containing 4 pages of miniature score, thereby minimizing turning. Historical, biographical and critical notes precede each excerpt, and the arrow-signal system is employed on each score so that anyone who can read ordinary instrumental music can follow the orchestral score. The price bound in paper is \$5 (postpaid).

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Renewals and new subscriptions have been pouring in during the last month in such quantities that it has been impossible for us to check our mailing list. We are therefore carrying over all of our subscribers for this month, whether they have renewed their subscriptions or not. We cannot continue this practice be-

yond this month, so if you have not as yet renewed your subscription, you should do so at once in order that you will not miss any issues.

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The following four discs represent the output of the New Music Quarterly Recordings for the year 1936. This, as the label states, is "a non-profit organization," which issues four records each year containing works of contemporary American composers. Space does not permit us to more than list these records, and in so doing we give this admonition—if the composers listed are not known to you, we suggest that you approach them very carefully, for here we have modern music of the ultra variety. The chances are that if these discs hold any fascination for you, you will be acquainted with the composers. In other words, these records are only for those who are "in on the know," or for a few gallant adventurers in the realm of dissonance.

Aaron Copland: Vocalise. Ethel Luening (Soprano) with piano accompaniment by Aaron Copland. One side and **Otto Luening: Four Songs.** Ethel Luening (Soprano) with piano and flute accompaniment by Otto Luening. 1-12" disc (New Music Quarterly Recording Vol. III, 1 and 2). \$2.

Elie Siegmeister: The Strange Funeral in Braddock. Mordecai Bauman (Baritone) and Elie Siegmeister (Piano). 1-12" disc (New Music Quarterly Recording Vol. III, 3 and 4). \$2.

Wallingford Riegger: Evocation. Edwin Gerschefski (Piano) and Paul Creston (Piano). One side and **William Russell: Three Dance Movements—**for percussion group. Jessie Baetz, William Russell, Miles Dresskell and Henry Cowell. 1-12" disc (New Music Quarterly Recording Vol. III, 7 and 8). \$2.

Amadeo Roldan: Cuban Songs—Aye me degeson negro; Sigue; Mulata. Judith Litante (Soprano)

and Henry Brant (Piano). One side and **Jose Ardevol: Sonatine; Alejandro Garcia Caturla: Short Prelude.** Henry Brant (Piano) and Estelle Best (Piano). 1-12" disc (New Music Quarterly Recording Vol. III, 5 and 6). \$2.

ORCHESTRA



Franck: Symphony in D Minor. Eleven sides and **Franck**—trans. Stokowski: **Panis Angelicus.** Philadelphia Orchestra conducted by Leopold Stokowski. 6-12 discs (V-8959 to V-8964) in album. Victor Set M-300. \$12.

For months we have been hearing rumors of the imminent release of this Higher Fidelity recording of the Franck Symphony, and now we know the reason for the several delays. It appears that Victor has been planning to have the recording of this work represent the ultimate in reproduction, and that it was only after many recording sessions with the orchestra, that the standard which was set was reached. In this album Victor offers us that which it considers the best to date in orchestral recording. In selecting the Franck Symphony for this special effort Victor very likely considered its great popularity. The idea being to have something that would have just as wide an appeal as possible, in order that the largest possible number of music lovers might realize the advancement that has been made, in recent years, in the art of recording. Further, it is a work in which Stokowski has no peer. All in all, this album set has everything to recommend it. It needs no help from us.

Handel—arr. Beecham: **The Gods go a-Begging**—Musette and Tambourine and **Handel**—arr. Beecham: **The Origin of Design**—Minuet and Sarabande. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-68881D). \$1.50.

These selections are taken from Sir Thomas Beecham's ballets *The Gods go a-Begging* and *The Origin of Design*, for which the great English conductor arranged various selections from Handel's less known works. Both sides of this disc have been used by Columbia previously to fill out odd sides of album sets. They now appear very properly on two sides of one record. Sir Thomas has a flair for music of this sort, and this coupling makes a rather attractive disc. The reproduction is excellent.

Verdi: Aida—Ballet Suite. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-11985). \$1.50.

Stirring music, a great orchestra, marvelous reproduction—a grand record, packed with thrills. Don't miss this one.

Sibelius: Symphony No. 5 in E Flat Major (Seven sides); **Pohjola's Daughter** (Three sides); **Tapiola** (Four sides). London Symphony Orchestra conducted by Robert Kajanus. 7-12" discs (V-11503 to V-11509) in album. Victor Set M-333. \$10.50.

Victor made this set available by subscription several years ago, and now it is being given a regular catalogue listing. It is a very important item, and now that it is generally available it should enjoy wide popularity. You will recall that Sibelius selected Robert Kajanus to make these recordings, believing that he was the conductor best fitted for that task. They were acclaimed by critics on both sides of the Atlantic upon their release, and if you did not subscribe for this set at that time, you should certainly investigate it now.

A feature of this set is the very fine booklet which accompanies it. It was prepared by the distinguished critic, Ernest Newman, and contains in addition to an essay entitled *An Introduction to Sibelius*, copious musically illustrated notes covering the three works included in this album.

Beethoven: Symphony No. 3 in E Flat, Op. 55 ("Eroica"). Vienna Philharmonic Orchestra conducted by Felix Weingartner. 6-12" discs (C-68855D to C-68860D) in album. Columbia Set No. 285. \$9.

The announcement of this set will cause a thrill in the hearts of many music lovers here in America. How many times have we heard the wish expressed that we might have the *Third* recorded by Weingartner? Well, here it is! And we hasten to say that we do not believe that anyone will be disappointed. The great conductor, one of the truly great, gives just such a performance as one would expect from this thoroughly reliable musician. No frills, no tricks, just straightforward Beethoven directed in a masterful fashion. Beethoven does not need the help? of the *prima donna* conductors. That great giant can stand on his own legs, and here he stands in this recording. For that, many of us will give devout thanks.

The reproduction is well up to the best available today.

Bizet: L'Arlesienne Suite No. 2—Menuet and Farandole. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-68882D). \$1.50.

Sir Thomas offers superb performances of these two well-known pieces. The recording is exceptionally fine. The *Farandole* is so often used for the ballet in the fourth act of *Carmen* that many persons have assumed that it is part of the original score.

Berlioz: Damnation of Faust — Presto; Waltz; Rákóczy March. Boston Symphony Orchestra conducted by Serge Koussevitzky. 1-12" disc (V-14230). \$2.

Berlioz: Damnation of Faust—Minuet of the Will-o'-the-Wisps. One side and **Handel: Concerto No. 12**—Larghetto. Boston Symphony Orchestra conducted by Serge Koussevitzky. 1-12" disc (V-14231). \$2.

This pair of discs contains about as fine orchestral recording as we have ever heard. When we add to this the brilliant Berlioz music, with its many shades of color and thrilling climaxes, and the lovely Handel slow movement, we have an item which should appeal to nearly every collector of fine records. May we mention that Koussevitzky and his men give performances that are beyond praise—we cannot imagine better.

Bruckner: Symphony No. 4 in E Flat Major ("Romantic"). Saxonian State Orchestra conducted by Karl Böhm. 8-12" discs (V-14211 to V-14218) in album. Victor Set M-331. \$16.

(This annotation is reprinted from the February, 1937, issue. It appeared in this place when the imported recording of this work was reviewed.)

This is certainly the most important release of the month. Bruckner's *Fourth* follows closely in popularity his *Seventh*, which has been so felicitously recorded by the Minneapolis Symphony under Ormandy. Space does not permit our going into a long dissertation upon the place Bruckner holds or does not hold in the gallery of symphonists. Whether he is the great Wagnerian symphonist, as his friends claim, or whether he is not, is beside the point. Of one thing we are sure, he is the only symphonic composer of the nineteenth century worthy of being mentioned in the same breath with Beethoven and Brahms. Regarding his *Fourth*, we can report that we played this recording through several times, and we found the first three movements both interesting and in spots thoroughly delightful and inspiring. We are not so sure of the fourth movement—perhaps it sounds more than it says. The recording throughout is excellent, and this item is well worth the investigation of every serious music lover.

Poldini—arr. Walter: **Dancing Doll** (Poupée Val-sante.) One side and **Ewing: The Dancing Clock**. Orchestre Raymonde. 1-10" disc (C-265M). 75c.

Novelty arrangements of these gay little tunes which are known to most of us who have gone in for fancy dancing when we were very young. We can well imagine that many copies of this disc will be used for home practice by the budding little Pavlovas of today.

Sullivan: H. M. S. Pinafore—Selection. The B. B. C. Theatre Orchestra conducted by Stanford Robinson. 1-12" disc (D-25315). 75c.

These familiar tunes are nicely arranged and played with plenty of spirit on this disc. If you have an urge for an orchestral record of *Pinafore*, here it is. Recording okeh.

Romantic Gypsy Airs (Traditional—arr. Mantovani). Mantovani and his Tipica Orchestra. 1-10" disc (C-273M). 75c.

Gypsy music played as it should be—plenty of spirit and with a nice regard for the ever-changing tempo. Well recorded.

CONCERTO



Avshalomoff: Concerto in G (Upon Chinese Themes and Rhythms). Gregory Singer (Piano) and Shanghai Municipal Orchestra conducted by Avshalomoff. 4-12" discs (C-68867D to C-68870D) in album. Columbia Set No. 286. \$6.

In announcing this album set, Columbia supplies the following information:

"Avshalomoff was born in the town of Nikolaevsk, Siberia, in 1894. As a child he became acquainted with Chinese music, absorbing its characteristics as he heard it being played on the streets of the Chinese Colony. Then came years of study in Peiping, resulting in the composition of various musical works, including a ballet, an opera, symphonic poems, and songs. The *Piano Concerto in G* was composed in Shanghai during the autumn of 1935 and was first performed in January of 1936 by the same artists presented in this recording. The composer has moulded Chinese themes and rhythms into symphonic form, and developed these themes in the classic pattern. In the work, especially in the *Adagio*, one will hear some of the ancient Chinese instruments."

When you have read the above, you will have all the information that we had when we started to play these discs. Frankly we were not very enthusiastic about "Chinese Themes and Rhythms" in the form of a "Concerto for Piano and Orchestra" by an unknown Russian composer, recorded in Shanghai by the local orchestra and a pianist we had never heard of. However, it was all in the day's work and so we went to it. First through it did not sound so bad, and after a playing or two we found parts which were quite interesting. Perhaps Avshalomoff has something to say if we listen often enough and intently enough. The pianist is certainly technically equipped and the orchestra seems to respond nicely to the composer's direction. All in all, we did not have a bad time with this set, and so we recommend it to the venturesome. The reproduction, while not of the best, is satisfactory.

CHAMBER MUSIC



Bach: Suite No. 1 in C Major (Six sides); **Suite No. 2 in B Minor** (Six sides). The Adolf Busch Chamber Players conducted by Adolf Busch. 6-12" discs (V-11993 to V-11998) in album. Victor Set M-332. \$9.

Remembering the superb recordings of the *Brandenburg Concertos* by this distinguished group of players, which appeared under the Columbia label a few months ago, we looked forward to the opportunity of hearing these discs, just as soon as we noted them listed on Victor's March release. We can truthfully say that we were not disappointed. Far from it—we were keenly enthusiastic, and we believe that most of our readers will be, when they listen to these marvelous records. And further, we understand that *Suites No. 3 and No. 4* have already been recorded by these artists and that they will be released shortly. Bach, as we all know, wrote very little music directly for orchestra; these suites, or more properly overtures, as the composer was experimenting with the wider scope of the French overture in writing them, are probably his most important works in this form. To have them all recorded by such able players under the direction of Adolf Busch, an acknowledged authority in the realm of Bach orchestral music, is to have something not only of great educational value, but a group of recordings that every serious music lover may add to his library with profit, and for his never-ending joy.

Handel: Concerto Grosso, Op. 6, No. 1. The Boyd Neel String Orchestra conducted by Boyd Neel. 2-12" discs (D-25655 and D-25656). 75c each.

Handel: Concerto Grosso, Op. 6, No. 2. The Boyd Neel String Orchestra conducted by Boyd Neel. 2-12" discs (D-25657 and D-25658). 75c each.

Handel: Concerto Grosso, Op. 6, No. 3. The Boyd Neel String Orchestra conducted by Boyd Neel. 2-12" discs (D-25659 and D-25660). 75c each. (Six-pocket album available with these records at 50c additional.)

We understand that this is the first of a series of releases which will eventually include all twelve of the *Concerti Grossi* contained in Opus 6. When these releases have been made, there will have been added to the library of recorded music an item of great importance. One that will give to many a source of supreme enjoyment. For these pieces were primarily written to be enjoyed—they were the popular music of their day. Do not take on a solemn countenance when you approach these discs—those for whom they were composed did not do so. They greeted them with gaiety, and in the most light-hearted spirit enjoyed them to their fill. Do you likewise.

Decca has selected an appropriate orchestra to record these gems. In addition to the solo instruments, which consist of two solo violins and solo violoncello, the group includes six first violins, four second violins, three violas, three violoncellos, two double basses and harpsichord. These players seem to be having a grand time with these gay tunes, and in so doing, have produced performances that cannot help thrilling all those who listen. The reproduction will satisfy the most critical.

Debussy: Sonata No. 3 for Violin and Piano. Three sides and **L'Abbe: Aria — Chasse — Minuetto.** Alfred Dubois (Violin) and Marcel Maas (Piano). 2-12 discs (C-68878D and C-68879D) in album. Columbia Set No. X-44. \$3.

This recording has been listed in the foreign catalogues for quite some time, and as it is a good one, it is a wonder that Columbia did not release it over here long ago. Victor lists a recording by Thibaud and Cortot, with which this must be compared. The Victor recording costs a dollar more, and to some it may be worth it, but to us we hardly think so. Better hear both before you make your decision.

Mendelssohn: Quartet No. 1 in E Flat—Canzonetta (Op. 12). One side and **Mendelssohn: Quartet No. 4 in E Minor—Scherzo** (Op. 44, No. 2). Lener String Quartet. 1-12" disc (C-68880D). \$1.50.

It is probably Columbia's hope that these two tuneful little parts, so beautifully played and well recorded, may entice those who are not familiar with chamber music to make a further investigation. If it accomplishes its purpose to any degree, then we may forgive Columbia for issuing bits from complete works, a practice that has been pretty generally abandoned by the major manufacturers.



VIOLONCELLO

Reger: Suite in D Minor for Cello—Prelude and Gavotte. Ludwig Hoelscher (Cello). 1-12" disc (V-EH966). \$1.90.

This disc will have a very limited appeal, for there are certainly not many persons who will find a suite for violoncello unaccompanied of any great interest. Students of the instrument may find it of value, for the playing of Ludwig Hoelscher is superb. His technique is beyond cavil, and the warmth and richness of his tone is something at which to marvel. The reproduction is of the best.

VOCAL



Kowalski: Pierrot Lunaire (Op. 4). Ernst Wolff (Baritone) with piano accompaniment by himself. 3-12" discs (C-68875D to C-68877D) in album. Columbia Set No. 287. \$5.

Max Kowalski (1882-), a German composer of some note, is best known for the group of songs here recorded. These songs, twelve in number, are musical settings of poems by the late Belgian poet, Albert Giraud, which were published under the title *Pierrot Lunaire*. The German translation of Otto Erich Hartleben is used by the composer. The principal charm of these little songs lies in the exquisite piano accompaniments in which the composer has developed suitable moods for each text. This is art in a supreme degree, and Ernst Wolff, in his renditions, exemplifies it in a most charming manner. If you would like to take an excursion into the realm of unusual and lovely *lieder*, spend a quiet half hour with this set of records. You will find the reproduction very fine. A booklet giving the German words of the songs with an English translation is supplied with this set.

Quilter: Take, O Take Those Lips Away (Op. 23, No. 4); **O Mistress Mine; Fear No More the Heat O' the Sun** (Op. 23, No. 1). Mark Raphael (Baritone) accompanied by Roger Quilter (Piano) and String Trio. 1-10" disc (C-275M). 75c.

Another charming little disc containing examples of Roger Quilter's musical settings of Shakespearean lyrics. These recordings were made under the personal direction of the composer, and aside from their educational value, they will be of interest to all those who find lovely little simple songs fascinating.

Dvorák: Songs My Mother Taught Me. One side and **Tours: Mother O' Mine!** Richard Crooks (Tenor) with piano accompaniment by Frederick Schauwecker. 1-10" disc (V-1806). \$1.50.

Mother's Day is still some time off, but don't forget this record when it comes around. Crooks sings these simple little ballads with the thought of all of our mothers in mind. The reproduction is excellent.

Schumann: Mondnacht. One side and **Strauss: Traum durch die Dämmerung; Ich Schwebe.**

Elisabeth Schumann (Soprano) with piano accompaniment by Karl Alwin. 1-12" disc (V-14076). \$2.

Madame Schumann sings these songs just as we would expect her to. Can we say more? The recording is of the best.

OPERA



Von Suppé: Boccaccio—Gems. (Sung in German.) Anni Frind, Walther Ludwig, Wilhelm Strienz, with chorus and orchestra conducted by Bruno Seidler-Winkler. 1-12" disc (V-36195). \$1.25.

Those who remember the Metropolitan's brilliant revival of this great comic opera will be particularly interested in this disc. Others should be, because the voices are of unusual excellence and the recording is very fine. This record struck a warm spot in our heart and we played it again and again,—what with the Supreme Court and Income Taxes to worry about, jolly music of this sort certainly gives us a lift. Perhaps it will do as much for you.

Gluck: Orfeo ed Euridice—Che Farò Senza Euridice (Act 3). One side and **Handel: Xerxes**—Largo—Ombra Mai Fu. Enid Szantho (Contralto) with orchestra conducted by Smallens. 1-12" disc (V-14229). \$2.

If you are not familiar with Enid Szantho's rich deep contralto voice, this disc will serve as an excellent means of introduction. Upon hearing it, you will quickly realize why Toscanini was so greatly impressed, and took pride in personally introducing her to the American public. This record should be heard by every one who is interested in the art of singing.

Massenet: Le Cid—O Noble lame étincelante (Act I) and Ah! Tout est bien fini; O Souverain! O Juge! O Père! (Act III). Georges Thill (Tenor) with orchestra conducted by Bigot. 1-12" disc (C-9124M). \$1.50.

If these numbers from Massenet's *Le Cid* appeal to you, have no hesitancy in acquiring this record. We cannot imagine a finer performance than Georges Thill exhibits on this disc. The reproduction is excellent.

PIANO



Brahms: Variations on an Original Theme, Op. 21, No. 1. Wilhelm Bachaus (Piano). 1-12" disc (V-14227). \$2.

This very satisfactory recording of the first of the two sets of variations which make up Opus 21 is a welcome addition to the repertory of recorded piano music. These variations, eleven in number, are interesting, and as played on this disc, they make very pleasant listening. Lovers of fine piano records will add this disc to their collections without hesitancy.

Schubert: Fantasia in C Major, Op. 15 ("Wanderer"). Five sides and **Schubert: Impromptu No. 4 in A Flat Major, Op. 90.** Sigfrid Grundeis (Piano). 3-12" discs (D-25652 to D-25654). 75c each. (Three-pocket album available with this set at 50c additional.)

This recording of Schubert's *Fantasia in C Major* will be found to be abundantly satisfactory. The piano reproduction is good and Sigfrid Grundeis plays this popular piece with authority and a fine sense of the spirit of the work. Of course, we believe that most persons will prefer Edwin Fischer's recording for Victor, but then there is quite a difference in price to be considered.

VIOLIN



Paganini: Caprice No. 5 in A Minor. Guila Bustabo (Unaccompanied Violin). One side and **Novacek: Moto Perpetuum.** Guila Bustabo (Violin) with piano accompaniment by Gerald Moore. 1-10" disc (C-17082D). \$1.

An attractive disc for those who are interested in "violinistic" pyrotechnics. Miss Bustabo takes these tricky pieces at a rapid stride, and with seeming ease. The recording is satisfactory.

Paganini: Caprice in E Major, Op. 1, No. 9. Yehudi Menuhin (Violin unaccompanied). One side and **Paganini—Enesco: Caprice in G Minor, Op. 1, No. 6.** Yehudi Menuhin (Violin) with piano accompaniment by Georges Enesco. 1-12" disc (V-14228). \$2.

Menuhin's many admirers will welcome this excellent disc containing two showpieces for his instrument. The reproduction is exceptional.

CHORAL



Lasso: Echolied. One side and **Mendelssohn: Die Nachtigall.** Dresdner Kreuzchor directed by Rudolf Mauersberger. 1-10 disc (V-4326). \$1.

This unusual little disc caused quite a stir last summer when the first imported copies reached America. If you are interested in choral singing with a high degree of finesse, this record is worth investigating.

Doret: La Chanson des Pommes. One side and **C. Haenni: Le Troubadour.** La Chanson Valaisanne directed by Georges Haenni. 1-10" disc (V-K7737). \$1.35.

An unnamed soprano with a fine mixed chorus in a couple of little pieces that are pleasant to listen to, although in no way profound. The recording is satisfactory.

Creator of the Stars of Night (Advent: No. 1); **Sing, My Tongue** (Passiontide: No. 95); **The Royal Banners** (Passiontide: No. 94); **O Blest Creator of Light** (Sundays after Epiphany and Trinity, No. 51). (Office Hymns—From the English Hymnal, illustrating "The Approach to Plainsong.") Choir of St. Mary's Primrose Hill conducted by J. H. Arnold (Unaccompanied). 1-10" disc (C-274M). 75c.

This record will be of especial importance to those who are interested in the development of English church music. It is beautifully sung and well recorded.

Bach: Ich Halte Treulich Still. One side and **Schumann: Gute Nacht—Im Walde.** Dresdner Kreuzchor directed by Rudolf Mauersberger. 1-10" disc (V-EG3638). \$1.35.

This lovely little choral disc held great fascination for us. Perhaps you will find it just as charming. Reproduction of the best.

MISCELLANEOUS



C. P. E. Bach: Solfeggio in E Flat Major; Alla Polacca; Solfeggio in C Minor; Largo in E Major; Fantasia in D Major; Fantasia in G Major. Yella Pessl (Harpsichord). 1-10" disc (C-17081D). \$1.

Six tiny pieces on one little disc played in the best Yella Pessl manner. The reproduction is well up to the standard set by Miss Pessl's previous recordings.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, D—Decca, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.

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VOL. 5. NO. 2

APRIL 1937

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AN avalanche of important recordings has come sweeping down upon us this month. So many in fact, that all of them cannot be accommodated in this issue. In addition to the usual releases by Victor and Columbia, and a large number of imported items of particular interest, the first samples of the new Brunswick-Polydor series reached the studio shortly before press time. We will therefore dispense with the remarks that usually fill this space and proceed with the more important work of considering the vast variety of recorded music which is being made available this month.

ORCHESTRA



Delius: Sea Drift; Fennimore and Gerda—Intermezzo; Over the Hills and Far Away; In a Summer Garden. London Philharmonic Orchestra, John Brownlee (Baritone) and the London Select Choir, directed by Sir Thomas Beecham. 7-12" discs (C-11030D to C-11036D) in album. Columbia Set No. 290. \$14.

This is the second volume of *The Delius Society* which was issued in England in a limited edition just as the first volume was. Columbia has made arrangements to give this latter volume a general release. The only restriction is that it must be purchased as a unit; no individual records will be sold. The first volume will not be re-pressed by Columbia but we understand that certain dealers still have a few copies left. The publishers of this bulletin will be glad to secure copies for their readers as long as the present stocks are available. The price of Volume I is \$17.50.

When this Society was formed in 1934, Delius said: "I have only one wish as far as my best music is concerned, I want Thomas (Sir Thomas Beecham) to record all of it." Certainly the venerable composer could not have chosen a more sympathetic conductor, or one whose artistic temperament was more suited to the task. Beecham has always been a champion of Delius' music, and there is probably no one living who has given it more study and atten-

tion. In these recordings, we have definitely the music of Delius performed as he would wish it. If you are not familiar with the works of the great Englishman, you have an unusual musical experience ahead of you. It is said that you either like or dislike Delius' music immediately you hear it, however, we do not remember that that was our experience. It has been a long time ago since we heard our first Delius, but it seems to us that it did not make any great impression one way or the other. We do know that through the years it has meant more and more to us, until today, it is really a passion. We believe that those to whom Delius means most, will join us in acclaiming this album of records.

Roussel: Symphony No. 3 in G Minor, Op. 42.

Lamoureux Symphony Orchestra conducted by Albert Wolff. 3-12" discs (BP-95014 to BP-95016) in album. Brunswick-Polydor Set BP-3. \$5.

Albert Roussel (1869-) ranks high among the modern French composers, and has maintained his position for a number of years. He works along familiar lines and cannot be included among the more daring of his colleagues, but his work is seldom hackneyed or dull. The present symphony was composed for the fiftieth anniversary of the Boston Symphony Orchestra, observed during the season of 1930-31, and it was first played on October 24, 1930, in Boston under Koussevitzky's direction. The first European performance occurred a little over a year later, and the orchestra and conductor were the same that play it here on these records.

The work is written in classical form and has the usual four movements. A figure used during the climax of the first movement is also employed during the second and last movements, and it is heard again at the close of the work. The short first movement (one record side) begins buoyantly, with a fine swing. The slow movement (two record sides) contains a skillfully written fugue. The third movement (one record side) is brief but charming, and the last movement (two record sides), with its light but robust touch, closes the work appropriately. Roussel's crisp, compact, orderly writing makes for a singularly balanced score. Its incisive, clean-cut measures indicate a cool and resourceful mind, one that moves forward in a confident manner, unhampered by muddled thinking. It is not a work that will move profoundly or impress deeply, nor is it likely to cause any heated

controversies, but it is most certainly a symphony whose sincerity, charm, polish, and light, deft touch are sure to provide a great deal of pleasure.

The performance of Wolff and the Lamoureux Orchestra deserves high praise. This recording was made in France several years ago, and while it is not as brilliant as those of today, it is entirely satisfactory.

Walton: Overture, Portsmouth Point. The B.B.C. Symphony Orchestra conducted by Adrian Boult. 1-10" disc (V-4327). \$1.

One might say that this is an English record—the composer, the orchestra, and the conductor are all British. It might be well, therefore, to turn to England's chief record magazine, *The Gramophone*, for a review of this disc. W.R.A. in the January, 1937, issue has this to say:

"One of Rowlandson's prints was the starting point: Rowlandson began as a serious painter, and then found he was a born caricaturist—who, after all, can be a serious person, and ought to be. Many will best remember him by his drawings for *Dr. Syntax*. The music aims at the full-blooded effect of the (to our eyes) coarse intent of Rowlandson. The Point picture shows the crowded port life, as sailors disembark or go off to their ships; saying good-bye, greeting folk; sellers and buyers; people with business, and idlers; and a fiddler with a wooden leg in the midst. The music (first performed at the Zürich Contemporary Music Festival in 1926) has a measure of the idiom that all the sparks then used—the jazziness and cross-rhythms suiting well enough the idea of many people coming and going on varying errands. If you like the notion of the eighteenth century (with a spice of Ye Olde tune-type) so thoroughly twentieth'd, you will find the music amusing. Apart from the question of idiom, it is certainly apt. To me, it dates rather slumpily."

Rameau—arr. d'Indy: Dardanus—Airs de Ballet. St. Louis Symphony Orchestra conducted by Vladimir Golschmann. One side and **Satie: Trois Petites Pièces Montées.** Symphony Orchestra conducted by Pierre Chagnon. 1-12" disc (C-68887D). \$1.50.

There is little if any connection between d'Indy's orchestral suite from Rameau's opera *Dardanus* and Satie's three humorous little pieces (after Rabelais). Records make strange bedfellows. The Satie side of this disc is very amusing and well worth having, but when we turn the record we find a mediocre performance and recording that is well below standard.

Brahms: Symphony No. 3 in F Major, Op. 90. Vienna Philharmonic Orchestra conducted by Bruno Walter. 4-12" discs (V-DB2933 to V-DB2936) in album. \$10.

A modern recording of Brahms' *Third* has been needed for some time and we feel that the need has been amply met with this excellent performance under Bruno Walter. You will find the orchestral reproduction highly satisfactory. By every measure this recording is well worth investigating.

Brahms: Variations on a Theme by Haydn, Op. 56a. New York Philharmonic-Symphony Orchestra conducted by Arturo Toscanini. 2-12" discs (V-DB3031 and V-DB3032). \$2.50 each.

Considering this recording from every angle we do not hesitate to say that it is the finest that Toscanini has produced, and that is saying that it is the finest orchestral recording we have ever heard. We do not qualify these remarks in any way. This Brahms work is very familiar to us, and yet Toscanini brings out shades of meaning that never occurred to us before, and without, in our opinion, placing himself before the composer. Sticklers for German tradition may question Toscanini's reading, but we do not believe that they will be able to win their point in the forum of world musical opinion. If you can afford only two discs this month, we suggest this pair of outstanding records.

Beethoven: Symphony No. 8 in F Major, Op. 93. Boston Symphony Orchestra conducted by Serge Koussevitzky. 3-12" discs (V-14257 to V-14259) in album. Victor Set M-336. \$6.50.

Beethoven: Symphony No. 8 in F Major, Op. 93. Vienna Philharmonic Orchestra conducted by Felix Weingartner. 3-12" discs (C-68903D to C-68905D) in album. Columbia Set No. 292. \$5.

Well, here we are pretty definitely on the spot. Victor and Columbia each offer a new recording of Beethoven's *Eighth* this month. We might write pages comparing this and that in each version, but after all isn't it very much a matter of personal taste? Both sets are readily available at your dealer's and so you may make your own comparison. However, we are not going to hedge—we prefer the Columbia set because Weingartner plays Beethoven as we like it. We never have the feeling that Herr Felix is going to burst through the work and come out in front of the composer. When we listen to Beethoven we do not even want to think who is conducting. The great master's music itself is sufficient for us. We are not so sure of Koussevitzky, and therefore we do not feel as comfortable under his direction.

Wagner: Meistersinger—Dance of the Apprentices (Act 3). Philadelphia Orchestra conducted by Eugene Ormandy. 1-10" disc (V-1807). \$1.50.

It is very likely that this little disc appears in response to the great number of requests made by subscribers to the Philadelphia Orchestra Concerts. Ever since Mr. Ormandy became co-conductor of this famous organization last autumn, many of us have been hoping that Victor would produce some records under his baton. Ormandy's records with the Minneapolis Orchestra have been received with acclaim everywhere. He has made a most profound impression upon his audiences in Philadelphia this season, and we predict that his recordings, of which this is the first with his new players, will be enthusiastically welcomed by all those who are interested in recorded music. This little record has real historic significance—the first recording of the Philadelphia Orchestra under the direction of Eugene Ormandy.

Mendelssohn: Midsummer Night's Dream—Noc-turne and Wedding March. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-68888D). \$1.50.

These familiar pieces have been recorded many times before but never as well as we find them on this disc. Manufacturers please note—we have now a thoroughly fine performance and a superb recording of both of these selections, and, therefore, there is no need of duplicates for a long while to come.

Grainger: Mock Morris and Molly on the Shore. The British Symphony Orchestra conducted by Sir Henry J. Wood. 1-12" disc (C-7338M). \$1.25.

The value of this record lies in its appeal to the schools, although it was made in England a number of years ago, the reproduction sounds very well. Its modest price should appeal to educational institutions with limited budgets.

Tschaikowsky: Marche Slave. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-12006). \$1.50.

We have had many recordings of this orchestral warhorse but none that touches this one—plenty of fire, and recording of the very best. A thrilling performance!

Foresythe: Southern Holiday (A Phantasy of Negro Moods). B.B.C. Dance Orchestra directed by Henry Hall, with the composer at the piano. 1-12" disc (C-7337M). \$1.25.

America has George Gershwin, Cole Porter and Ferdie Grofé and England has Reginald Foresythe, whose *Serenade for a Wealthy Widow* gained great popularity on both sides of the Atlantic. In the realm of refined jazz, Foresythe is considered by many to be the "tops." His new work *Southern Holiday*, which, by the way, is in no sense a medley of negro tunes, but his original development of negro "moods," will cause no end of comment from those who are interested in the progress of so-called "serious jazz." The recording is excellent, and with the composer at the piano, we are assured of an authentic rendition.

CHAMBER MUSIC



Alban Berg: Suite Lyrique. Galimir String Quartet of Vienna. 4-12" discs (BP-95006 to BP-95009) in album. Brunswick-Polydor Set BP-2. \$6.

Upon the appearance of this recording in England last autumn, A.R., writing in the September, 1936, issue of *The Gramophone*, devoted considerable space to a detailed review of this album. All those who are interested should read this informative article in full. We shall quote just a few of the more important paragraphs.

"It is music which, to use the hack journalistic phrase, must remain caviare to the ordinary music lover for it departs entirely from the fixed key-system to which he has been so long accustomed—and speaks

the (at present) strange language of actuality. This means that in place of one tonal centre, Schönberg, and his pupil Berg and Webern after him, substituted a twelve-tone series, the use of which is well explained by Adolph Weiss. "The twelve-tone series is a definite arrangement of all tones of the chromatic scale in a set order. It is applied in all the forms of variation, harmonically or contrapuntally, horizontally or vertically, to the construction of every detail of a twelve-tone composition. It is the material out of which the theme is made and the series may be divided or sub-divided into smaller groups of related motives, and any group may be joined to any other to form new combinations . . . it is an outgrowth of the aesthetic and logical implications of the chromatic system, which has the chromatic scale as its foundation, in contradistinction to the diatonic, which uses major, minor and other modes."

" . . . The *Lyric Suite* for string quartet was composed in 1926, and had its first appearance at the Baden-Baden Chamber Music Festival of July, 1927. Since then it has won general favor in all the important musical centres of Europe and is regarded as Berg's most important piece of chamber music. . . . I cannot too strongly urge the purchase of the score (Universal Edition) upon interested listeners. Much that sounds difficult to the unaided ear becomes clear when the eye assists the ear in following the different melodic strands in this highly polyphonic music. Berg's masterly writing for the strings will only then be made completely manifest. . . .

"The Galimir quartet play the work to admiration. The technical difficulties are tremendous, but they make one feel throughout the inevitability of the widely leaping plastic melodies, of the polyphony and the harmony. Their rhythmic sense is vital and they give full value to the many expressive or dramatic passages in the various movements. They interpret the composer's directions with extraordinary care and reverence, and it would be hard to imagine a better performance. The recording is excellent at all points."

Beethoven: Quartet in C Minor, Op. 18, No. 4. Lener String Quartet. 3-12" discs (C-68889D to C-68891D) in album. Columbia Set 288. \$5.

There has never been any question but that the Leners have the best recorded performance of this Beethoven quartet, and now they substitute for their earlier version this up-to-the-minute "full-range" recording. It is glorious. Even the performance of the earlier set seems to be bettered by the modern recording methods.

Purcell: The Golden Sonata. Jean Pougnet (Violin), Frederick Grinke (Violin) and Boris Ord (Harp-sichord). 1-12" disc (D-25614). 75c.

Early English music beautifully played in the spirit of the time of its conception. A record that will fit nicely into any representative record library. Reproduction good.

Bach: Passacaglia in C Minor (Quartet Version by Pochon). Stradivarius String Quartet. 2—12" discs (C-68885D and C-68886D) in album. Columbia Set X-72. \$3.

In announcing this set, Columbia supplies the following interesting information:

"The Stradivarius String Quartet, with the interesting work here listed, makes its initial debut on Columbia 'Full Range' records. The Quartet formed in 1929 consists of four outstanding musicians. Alfred Pochon (violinist) and Iwan d'Archambeau (cellist) were both original members of the famous but now disbanded Flonzaley Quartet. Wolf Wolfsohn came to the United States in 1920 and was first violinist of the Lenox Quartet, joining the Stradivarius Quartet when it was formed. Marcel Dick (violinist) was at one time a member of the Viennese String Quartet, the Rose Quartet and first violist of the Detroit Symphony Orchestra."

Alfred Pochon has taken Bach's famous *Passacaglia in C Minor* (for organ) and arranged it for string quartet. Perhaps there are those who will not like their Bach served in this fashion, but for us, it seemed most interesting. The arrangement breathes with life, and to listen to it is a thrilling musical experience. The reproduction is of the best.

Verdi: Quartet in E Minor. Prisca Quartet. 4—10" discs (BP-35000 to BP-35003) in album. Brunswick-Polydor Set BP-5. \$4.50.

Brunswick is to be congratulated for being the first to make this fine work available in America in recorded form. Now dealers everywhere may give their clients an opportunity of becoming acquainted with a composition which is certainly too little known in this country. When we think of Verdi, we think of his great operatic triumphs, and it is difficult for most of us to conceive of his writing a string quartet and keeping within the bounds of that limited form. This set of discs will dispel the doubts we may have, for the great master has produced in this work a composition worthy of the serious consideration of all those who are interested in the best in chamber music. The Prisca Quartet give a fine performance, and the reproduction is highly satisfactory.

Kreisler: Quartet in A Minor. Seven sides and **Kreisler: Scherzo à la Dittersdorf.** Kreisler String Quartet. 4—12" discs (V-14249 to V-14252) in album. Victor Set M-335. \$8.

There is certainly no violinist appearing before the public who is more beloved than Fritz Kreisler. Therefore, this album will have a tremendous appeal if for no other than sentimental reasons, for this recording is Fritz Kreisler. It is Kreisler's music, it sounds like Kreisler, and Kreisler's singing tone can be identified in the first violin part throughout the playing (note it particularly in the fourth move-

ment). If we dissect this work we will probably find that it is not great quartet writing, and there may be some who will say that Kreisler had himself in mind when he composed it, but after all, what of it? We are not comparing this quartet with the works of the masters of this form of composition. We are offering it as very pleasant music from, and at, the hands of the revered Fritz Kreisler.

VIOLIN



Debussy: La Fille aux Cheveux de Lin. One side and **Brahms**—arr. Joachim: **Hungarian Dance No. 1.** Grisha Goluboff (Violin) with piano accompaniment by Ivor Newton. 1—10" disc (C-17078D). \$1.

Grisha Goluboff, the sensational fourteen year old boy violinist, astonishes us with his rare ability on this, his first record. He is aided by his Stradivarius, which was the gift of Henry Ford. We could think of pieces that would intrigue us more—perhaps Master Goluboff is saving these for later recordings.

ORGAN



Franck: Andante (From Grand Piece Symphonique). One side and **Schumann**—arr. Courboin: **Aben-lied.** Charles M. Courboin (Organ—Played on the Grand Court Organ, Wanamaker's, Philadelphia). 1—12" disc (V-14279). \$2.

In announcing this disc, Victor makes the following statement:

"With the development of Higher Fidelity recording we have found it possible to make magnificent records of the pipe organ and have, therefore, engaged the world's greatest organist, Charles M. Courboin, to make permanent for us some of the enormous repertoire of the greatest of all musical instruments. Mr. Courboin was formerly organist of Antwerp Cathedral in Belgium, where he was born. He was later organist of Notre Dame in Paris. He has made many concert tours both in Europe and America and some years ago became an American citizen and inaugurated a new standard of organ playing and popularity for organ music. The recordings now released are of the more popular type, quiet yet colorful, and chosen from the works of two very great composers. They have the widest possible appeal and reveal the poetry and songlike character of Mr. Courboin's playing. We present them with pride."

It would seem from the above that Victor thinks these are pretty fine organ recordings, and when you have heard them, we rather believe that you will be just as enthusiastic about them as Victor is. We might mention that a great many persons think that the Wanamaker organ is the finest in the world.

CHORAL



Missa Pro Defunctis (Catalonian Mass for the Dead). Choral Society of the University of Pennsylvania, directed by Harl McDonald. 2-12" discs (V-14277 and V-14278). \$2 each.

Of especial interest is this superb recording of the *Introit, Gradual, Communion, Libera Me* and *Kyrie Eleison* from a Catalonian *Missa pro Defunctis* by the Choral Society of the University of Pennsylvania under the direction of the distinguished American composer, Harl McDonald. At the outset, we must make it clear that this organization is not to be confused with a college glee club. It is a group of some two hundred musicians who are students at the University, and the Society's appearances with the Philadelphia Orchestra and upon the concert platform in programmes of rarely heard choral works, have brought the highest praise from critics of distinction. It is a rare treat to listen to such a well-trained chorus of fresh young voices, singing with the enthusiastic spirit of youth, and seemingly for the joy of producing beautiful music. Victor has used extreme care in making these recordings to insure that the proper balance might be brought out on these discs. It is not an easy matter with such a large group of singers, and we are glad to report that the recorders efforts have been attended with unusual success.

In the leaflet which is supplied with this pair of discs, Dr. McDonald supplies some very interesting notes, from which we quote the following:

"In the Spanish province of Catalonia, 30 miles northwest of Barcelona, is the famous Benedictine monastery of Montserrat, located on a narrow ledge of rock on the side of a deeply eroded mountain over 4,000 feet high. The monastery dates from 976 A.D. . . . Of interest to musicians, is the world-famous Escalon or School of Music, which until the recent Revolution, trained the ecclesiastical choirs of Spain. It is probably the oldest conservatory in Europe and is conducted by the Benedictine fathers. . . . In past centuries the directors of the choir were always composers but in many cases their works remained in the library unsigned.

"Montserrat Monastery since the fifteenth century has had one of the greatest collections of choral music in existence but, being a rich and aristocratic organization, it released none of its music to the outside world. Music of the period of Palestrina and Vittorio was circulated by the Vatican Library but that of Montserrat remained a mystery and unknown except to musicians who visited the monastery. At the time of the Spanish Revolution in 1931 the Republican government became active in the control of educational institutions and decided to release these musical treasures, making certain offers to outstanding academic libraries. The department of medieval musicology of the University of Pennsylvania became much interested in this rare oppor-

tunity, with the result that it secured for the University Library copies of representative choral works from the monastery. Among the manuscripts. . . . This *Missa pro Defunctis* in style is slightly less contrapuntal and more massive than the writings of the Italian school of the period. The work is founded in part on Gregorian subject matter which is very freely developed. Consequently it may be considered as essentially ecclesiastical in character, as it makes no use of secular themes which frequently crept into the Italian choral works of that date. Dr. Beck, noted musicologist of the University, ascribes this unsigned work to the late sixteenth or early seventeenth century. Several well-known musical critics of America who have heard the work have pronounced it a discovery of first rank importance in the field of Choral music."

Holst: Wassail Song and This Have I Done For My True Love. The B.B.C. Chorus conducted by Leslie Woodgate. 1-12" disc (D-25547). 75c.

The appeal of this disc will be limited to those who are interested in the choral works of the late Gustav Holst. It is well recorded and demonstrates the fact that the B.B.C. Chorus is an exceptionally well trained group of fine musicians.

OPERA



Mozart: Die Entführung aus dem Serail—Ach, ich liebe (Act 1) and Martern aller arten (Act 2). Margherita Perras (Soprano) with the Berlin State Opera Orchestra conducted by Bruno Seidler-Winkler. 1-12" disc (V-12007). \$1.50.

(This annotation is reprinted from the September, 1936, issue. It appeared in this place when the imported recording of this work was reviewed.)

On this disc we have further evidence, if further evidence is required, that in Margherita Perras, we have one of the finest coloraturas of our time—one who will compare favorably with any who are now appearing on the operatic stage. If you are not familiar with this glorious voice, this record presents an excellent opportunity for you to become acquainted with an artist of rare talent and exceptional ability. You will find the reproduction very fine.

Meyerbeer: L'Africana—O Paradiso! One side and **Bizet: Carmen**—Il fior che avevi a me tu dato. Enrico Caruso (Tenor) with Symphony Orchestra. 1-12" disc (V-14234). \$2.

Another rejuvenated Caruso record containing two popular operatic arias that will be welcomed by those who like this sort of thing. For us the original recordings and the memory of the personal performances of the beloved artist are enough. This is, of course, a personal matter for each one to decide for himself. We must say that in revitalizing these recordings, by adding a modern orchestral accompaniment, Victor did an excellent job.

Bellini: Norma—Casta Diva (Act 1). One side and **Ponchielli: La Gioconda**—Suicidio (Act 4). Gina Cigna (Soprano) with orchestra. 1-12" disc (C-9127M). \$1.50.

Cigna's recent debut with the Metropolitan was a spectacular success. On this disc we have arias from two of the operas in which she appeared during her short visit to our shores. This record is a fine souvenir for those who heard her and an excellent introduction for those who have not had that pleasure. She is definitely one of the great dramatic sopranos of our time.

VOCAL



Kilpinen: Fjeld-Lieder. Gerhard Hüsch (Baritone) with the Berlin State Opera Orchestra conducted by Hanns Udo Müller. 2-10" discs (V-DA1495 and V-DA1496). \$1.85 each.

Except for a limited edition of 250 numbered and autographed albums, in which were included recordings of some eighteen songs, very little of the work of Kilpinen is available on records. Therefore, the present excellent recording of this group of six songs under the general title of *Fjeldlieder* is of prime importance. They are beautifully sung in German by the great *lieder* singer, Gerhard Hüsch. Kurkiala's translations of the original texts of the Finnish poet Törmänen are used by Mr. Hüsch. The orchestral accompaniment supplied by the State Opera Orchestra, Berlin, adds greatly to the attractiveness of these recordings. None of the pieces to be found on the present pair of discs have been recorded before.

Kilpinen has gained considerable celebrity in England and on the Continent, but as he is practically unknown in America, it might be well to turn to Mr. Walter Legge's biographical note which was included in the booklet which accompanied the limited edition of his records mentioned above. From it we quote the following:

"Yrjö Kilpinen was born in Helsingfors, Finland, on February 4, 1892. He studied pianoforte, harmony and counterpoint at the Conservatorium in his native city and later in Berlin and Vienna. . . . Kilpinen now lives in the country close to Helsingfors. Like Sibelius, and a few other eminent Finnish artists, he receives a small pension granted by the Finnish Government to help him to concentrate on creative work. Until 1933, Kilpinen concentrated on songs, of which he has now written over 500, about half of which have been published. In the last two years he has written some sonatas and suites for pianoforte which have not yet been printed. His merits as a song writer were quickly recognized in his own and in the Scandinavian countries. . . .

"Gerhard Hüsch, who has enjoyed the advantage of studying the songs with Kilpinen, was their pioneer in German-speaking countries. A chance meeting in

Cologne some five years ago quickly ripened into close friendship, and after including some Kilpinen songs in many of his recital programmes, Hüsch gave a concert entirely devoted to them in Berlin in the spring of 1934. From the numerous and enthusiastic articles which appeared in the Press at that time it is clear in the minds of German musicians Kilpinen is in direct line of succession of the great song writers which began with Schubert. The first English performance of Kilpinen's songs was given at a private concert in November, 1933, by Astra Desmond and F. V. Schuster. . . . At forty-three, the age at which Wolf died (though his creative career had ended seven years earlier) Kilpinen is the most admired and discussed song writer of his time."

Sibelius: Come Away, Death (Sung in English). One side and **Läksin Minä Kesayonä Kaymään** (Finnish Folk Song—arr. Palmgren); **Tuku Tuku Lampaitani** (Finnish Folk Song—arr. Vehanen) (Sung in Finnish). Marian Anderson (Contralto) with piano accompaniment by Kosti Vehanen. 1-10" disc (V-DA1523). \$1.85.

Our own Marian Anderson has gone far afield in selecting these songs for this record. The first is Sibelius' setting of the familiar Shakespeare text, and the other two items are Finnish folk songs. Miss Anderson sings the latter two in Finnish. It seems but yesterday that this young colored girl was an unknown church singer here in Philadelphia, and now she is recording in the studios of H.M.V. in London. A naturally fine voice, and indefatigable work, has brought this girl very near the top in her chosen field of song.

Muzio Song Recital. Claudia Muzio (Soprano) with Symphony Orchestra. 2-10" discs (4135M and 4136M); \$1 each, and 3-12" discs (C-9112M to C-9114M); \$1.50 each, in album. Columbia Set No. 289. \$6.50.

- C-4135M Donaudy: Spirate pur, spirate.
Reger: La ninna nanna della Vergine
(Op. 76, No. 52).
- C-4136M Delibes: Bonjour Suzon.
Debussy: Beau Soir.
- C-9112M Pergolesi: Se tu m'ami.
Donaudy: O del mio amato ben.
- C-9113M Refice: Ave Maria.
Refice: Umbra di nube.
- C-9114M Delibes: Les filles de Cadix.
Crist: C'est mon ami.

In this album, Columbia has gathered together practically all the remaining recordings of Claudia Muzio, which have not appeared in the Columbia domestic catalogue. A wide range of composers is represented, including the American composer, Bainbridge Crist. Miss Muzio's many admirers will welcome the opportunity of securing this album, or selecting discs from it, as the records may be purchased separately at the prices mentioned above.

Clara Schumann: *Ich stand in dunklen Träumen* (Op. 13, No. 1); **Robert Schumann:** *Frülings Ankunft* (Op. 79, No. 17). One side and **Clara Schumann:** *Liebst du um Schönheit* (Op. 12, No. 2); **Robert Schumann:** *Zigeunerliedchen* (Op. 79, No. 7). Ernst Wolff (Baritone) accompanying himself at the piano. 1-12" disc (C-9126M). \$1.50.

Of particular interest are the two songs on this disc by Clara Schumann. We know of no other recordings of any of her songs. You will recall that Clara was the loving and devoted wife of Robert Schumann, and in addition to being a composer of some ability, she was an outstanding teacher and one of the greatest pianists of her time. *Liebst du um Schönheit* is considered one of her most representative works. Ernst Wolff sings all of these short songs in a most fascinating manner, and with that inherent refinement which is his.

Gorin: *Molitva*. One side and **Viut Vitre** (Ukrainian Folk Song—arr. Gorin). Igor Gorin (Baritone) with orchestra conducted by Shilkret. 1-10" disc (V-4328). \$1.

Igor (Charles) Gorin adds to the fame he has gained on the concert platform, and over the radio, in making available this very attractive little disc. He indicates a voice of great richness and tremendous power. Watch this young artist, he is bound for a very rapid rise to stardom. On this disc he appears as arranger, composer and singer. Shilkret supplies novel accompaniments which add to the charm of this record.

Reger: *Des Kindes Gebet* and *Waldeinsamkeit*. Anni Frind (Soprano) with orchestra conducted by Bruno Seidler-Winkler. 1-10" disc (V-EG-3643). \$1.35.

Recordings of Max Reger songs are indeed all too rare, and so this little disc will be welcomed by all those who have an interest in music of this kind. They will find Anni Frind's delicate soprano voice well suited for these charming pieces. The reproduction is good.

CONCERTO



Stravinsky: *Concerto in D Major for Violin and Orchestra*. Samuel Dushkin (Violin) and the Lamoureux Concert Orchestra conducted by Stravinsky. 3-12" discs (BP-95000 to BP-95002) in album. Brunswick-Polydor Set BP-1. \$5.

Stravinsky, in this recording, offers his *Concerto in D Major* for study and repeated playing by all those who are interested. The work dates from 1931, and in his *Stravinsky: An Autobiography* (Simon and Schuster, New York), he tells us that "My faithful Dushkin" visited him every day during the completion of the work to study his part, which he was to play at its first performance in Berlin on October 23, of that year, under the direction of

the composer. Since that time Dushkin and Stravinsky have given many performances of this Concerto, and so this set of discs presents it in authoritative form. All sorts of opinions have been given of this composition and many more will be formed from hearing these records. Listen to them and form your own, you may be just as sound in your judgment as any one else. This recording has been done in a most satisfactory manner by the French recorders.

PIANO



Schumann: *Kreisleriana*, Op. 16. Alfred Cortot (Piano). 4-12" discs (V-DB2608 to V-DB2611) in album. \$10.

Kreisleriana consists of a number of charming little melodies, which, as Schumann himself tells us, stem from personal experiences of the composer. They date from Schumann's early period, when his courtship of Clara Wieck, being beset with so many trials and tribulations, caused him to be in a most melancholy mood a good part of the time.

From Grove's we learn that: "The 'Kreisleriana' have their origin in a fantastic story with the same title by E. T. A. Hoffmann, contained in his *Fantasiestücke in Callots Manier* (Bamberg, 1814, p. 47). Hoffmann was a follower of Jean Paul, who indeed wrote a preface to *Fantasiestücke*. Half musician, half poet, Schumann must have looked on him as a kindred spirit; and in the figure of the wild and eccentric yet gifted 'Kapellmeister Kreisler,' drawn by Hoffmann from incidents in his own life, there were many traits in which Schumann might easily see a reflection of himself."

Cortot is an ideal interpreter of this whimsical music, and as the reproduction is excellent, this item is well worth investigating. We know of no other recording of this work.

Liszt: *Feux Follets* (Etudes d'exécution transcendante, No. 5). One side and **Liszt:** *Sonetto del Petrarca* No. 123 (Années de Pélerinage 2nd Année No. 6). Anatole Kitain (Piano). 1-12" disc (C-68780D). \$1.50.

The name of Anatole Kitain is new to us. We have no available data concerning this new Columbia artist. We can report, after listening to this disc, that Mr. Kitain is a gentleman of refinement and an artist of rare technical ability. He plays Liszt as we like to hear it, and very seldom do. That is with a restraint that is altogether refreshing. It seems to us that every time a pianist sits at the piano to play Liszt, he feels he must beat the instrument to pieces and show his technique in a most vulgar fashion by dashing off the piece at a break-neck speed, entirely disregarding any fine phrasing or any subtle pedaling that may be indicated. Mr. Kitain whets our appetite for more recordings of Liszt at his hands, and that is something, for certainly Franz is not one of our favorite composers.

Bach: Preludes and Fugues, Nos. 35 to 43 inclusive.

Edwin Fischer (Piano). 7-12" discs (V-14235 to V-14241) in album. Victor Set M-334. \$14.

This is the fourth volume of the Bach 48 Society, and the first one to be re-pressed in America. The first three containing the Preludes and Fugues Nos. 1 to 34 inclusive have been available only by subscription from England. These three will not be re-pressed over here, but we understand that some dealers who make a practice of importing records have limited quantities of these items in stock. The price is \$17.50 for each volume. We also understand that those persons who have subscribed for the earlier volumes and who would like to have all of them in uniform bindings may secure the imported set of volume IV by placing a special order for it. The price for the imported set will be \$17.50. There is little to be said about the present set, save that it maintains the high standard of the previous ones, and we all know that they received the greatest praise from critics on both sides of the Atlantic.

Schumann: Toccata in C Major, Op. 7. One side and **Chopin: Mazurka in F Sharp Minor, Op. 59, No. 3.** Simon Barer (Piano). 1-12" disc (V-14263). \$2.

Two showy pieces that give Simon Barer plenty of opportunity to demonstrate that, from a technical standpoint, he is one of the greatest players of his instrument in the world today. However, in the Schumann *Toccata* he overdemonstrates his ability by taking it at such a rapid speed that portions of it become for us nothing but a blur. The Chopin *Mazurka* is excellent. The piano reproduction is very good.

Schubert: Moment Musical in F Minor, Op. 94, No. 3; Brahms: Intermezzo in C Major, Op. 119, No. 3. One side and **Chopin: Prelude in F Major, Op. 28, No. 23; Chopin: Waltz in D Flat Major, Op. 64, No. 1.** Walter Gieseking (Piano). 1-10" disc (C-17079D). \$1.

Most piano students have at one time or another assayed these little pieces with more or less success. On this record Gieseking plays them as most of us wish we could. The piano reproduction is excellent.

Beethoven: Sonata in E Minor, Op. 90. Egon Petri (Piano). 2-12" discs (C-68883D and C-68884D) in album. Columbia Set X-71. \$3.

The only other important recording of this work is contained in the first volume of the Beethoven Sonata Society, and that album has been out of

print for some time. Occasionally one is offered by a private party at a substantial premium. However, as far as this particular sonata is concerned we prefer the present recording by Petri, and this is not "sour grapes" for we have the Schnabel recording in our collection. The work is perhaps the most romantic of all of Beethoven's sonatas for piano, and requires the most delicate shading to bring out its wistful and tender sentiments. Schnabel seems not to be in accord with the composer's very definite directions for the playing of this piece, and in our opinion misses a great deal of the real charm of the work. On the other hand, Petri, either because of his temperament, or his desire to regard Beethoven's wishes, gives a performance, which to our way of thinking, very nearly reaches perfection. The reproduction of the piano is superb.

MISCELLANEOUS



Fauré: Impromptu for Harp (Op. 86). Lily Laskine (Harp). 1-12" disc (V-12005). \$1.50.

(This annotation is reprinted from the July, 1935, issue. It appeared in this place when the imported recording of this work was reviewed.)

Fine harp records are not often found on the lists, and so when one of especial merit makes its appearance, it is an occasion worthy of particular mention. Mlle. Lily Laskine, soloist of the Concerts Lamoureux, proves her exceptional ability in a no uncertain way on this altogether charming disc. Fauré's *Impromptu pour Harpe* is lovely, and very fine recording makes this a disc that should find favor with almost anyone.

Bach: Italian Concerto. Three sides and **Bach: Three Little Preludes and Fugue—No. 1 in C Major, No. 2 in C Major, No. 3 in C Minor and Fugue in C Minor.** Wanda Landowska (Harpichord). 2-12" discs (V-14232 and V-14233). \$2 each.

In February, we announced a recording of this work by one of Madame Landowska's pupils, Ralph Leonard Kirkpatrick, and now we have this pair of discs by the master herself. There is no question of a choice. From every angle the present records are to be preferred. Of especial note is the great superiority of the Victor recording.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

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PHILADELPHIA, PA., U. S. A.

VOL. 5. NO. 3

MAY 1937

By mail to any address
25c. per year

FOR several years we have been noting the growing interest in records of rare historic value, and being interested in any and everything that has to do with the record industry, we made up our mind that we would delve into this phase of it. We very quickly found that there were hundreds of collectors scattered all over the world whose chief interest is to add to their collections records which have long since disappeared from the catalogues. These discs are largely recordings of singers of another day—artists who flourished during the "golden age of song." Such names as Ancona, Battistini, Boninsegna, Constantino, Galvany, Gerville-Réache, Gilibert, Nielsen, Renaud, Van Rooy and Viafora are magic words to the ears of these collectors. Our first question was, "Where do folks find these old records?" and the answer was, "In second-hand stores, Salvation Army Headquarters, auction sales and such places." It occurred to us that an established dealer who would install a department for the specific purpose of serving such collectors might do a very useful, and perhaps profitable, service. Nearly a year ago, the publishers of this bulletin opened such a department. The opportunity for doing this came when several large collections of records became available through the deaths of the owners. To these have been added thousands of discs purchased in small lots, until today we believe that in our department, which we call the "Collector's Corner," will be found the largest selection of records of historic value in America. Visitors to the "Collector's Corner" are always welcome—it is open each day of the week including Saturdays from 9 until 5.30. If you are interested in unusual records, plan to spend a day in Philadelphia this summer. We are sure that you will find it worthwhile. If this is impossible,

write us fully regarding the artists in which you are interested.

* * *

A *Book of the Symphony* by B. H. Haggin. 331 pages. Oxford University Press (New York). \$5. Mr. Haggin is the music critic of the *Brooklyn Daily Eagle* and writes about phonograph records in the *Nation*. This unusual book is the outgrowth of a series of lectures which the author conducted at the Brooklyn Institute of Arts and Sciences. In developing this volume Mr. Haggin had in mind the problem of pointing out to those who have never studied music the salient points in symphonic compositions. This he has very ably accomplished by noting throughout his analyses the exact place upon a specified phonograph record at which the point in illustration appears. An ingenious ruler, with a hole in one end which fits over the spindle upon which the record is placed, is supplied with each copy, to be used for quickly and accurately locating the correct groove on the disc. For those who read musical notations, each point stressed is given in that form so that it is not necessary for them to locate it on the record by means of the ruler. For those who can, it is suggested that the musical examples given be played upon the piano until they are entirely familiar before the recording is played upon the phonograph.

This most interesting book has been very carefully prepared, and when available a choice of several recordings of each symphony considered is given, with the thought in mind that the reader may select the notes which apply to the particular set of records which he may possess. Thirty-four symphonies are included in Mr. Haggin's book, selected as follows: Haydn 8, Mozart 7, Beethoven 9, Schubert 2, Brahms 4, Tchaikowsky 3, and Franck 1. In addition to the analyses of the symphonies, pertinent historical and biographical facts of value are given. There is also a section devoted to the instruments of the orchestra, and one to the conductor. All in all, this is a very valuable and instructive volume for those who take their symphonies seriously and really want to know something of the inner working of these musical masterpieces.

If your local dealer cannot supply you, orders for Mr. Haggin's book may be sent to the publishers of this bulletin. Price \$5 (postpaid).

ORCHESTRA



Tchaikowsky: Symphony No. 6 in B Minor (Pathétique). Philadelphia Orchestra conducted by Eugene Ormandy. 5-12" discs (V-14264 to V-14268) in album. Victor Set M-337. \$10.

This recording should furnish a tangible clue as to why Eugene Ormandy so quickly won a warm place in the hearts of the Philadelphia Orchestra audiences this season. We shall watch with keen interest the nationwide reception which greets this set. It has been our thought for some time that the day of buying personalities is past, and that the intelligence of record buyers has risen to the point where it is the music, and the way it is performed, that counts. If we are correct, then there is no doubt of this set's being enthusiastically received everywhere. The Orchestra under Ormandy's direction gives a superb performance, and the Victor recorders have spared no pains to give us the best possible reproduction.

Scarlatti—Tommasini: The Good Humoured Ladies—Ballet. London Philharmonic Orchestra conducted by Eugene Goossens. 2-12" discs (V-C2864 and V-C2865). \$1.90 each.

Eugene Goossens does a fine job of directing in presenting this outstanding work of Vincenzo Tommasini. It dates from 1917 and is based on a comedy by Goldoni. The music is Tommasini's orchestral arrangements of a number of Scarlatti sonatas. The ballet was first performed in Rome in April 1917, and was later one of the most successful numbers in the repertoire of Serge Diaghilev's Russian Ballet. You will very likely enjoy this jolly music, and will marvel at the skill of the Tommasini orchestration—a model of charming delicacy and impeccable taste. You will find the reproduction highly satisfactory.

Berlioz: Le Carnaval Romain—Overture, Op. 9. The London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-68921D). \$1.50.

Of the many recorded versions of this work which are available, this is by all measures the one to select. Sir Thomas is a persistent exponent of Berlioz's music, always playing just as he believes the composer conceived it. At this conductor's hands we have Berlioz alone, not Berlioz and Beecham, nor Berlioz and anyone else. Exceptionally fine recording is a feature of this disc.

Granados: Danzas Espanolas No. 6 (Rondalla Argonesa). One side and **Goyescas—Intermezzo.** Madrid Symphony Orchestra conducted by E. F. Arbos. 1-12" disc (C-68923D). \$1.50.

The recordings on this disc were made many years ago, and while they may have been considered satisfactory when they were first issued, it would be stretching it to say that they are satisfactory in the light of present day reproduction. Better listen to this one before you buy it.

Richard Strauss: Don Juan (Op. 20). London Philharmonic Orchestra conducted by Fritz Busch. 2-12" discs (V-11983 and V-11984). \$1.50 each.

Of the several available versions of this work, there is no question but that the present one is superior in every way. The recording is of the finest, and as Fritz Busch was selected by Strauss to conduct the first performances of several of his operas, it is very likely that this music is presented just as the composer would have it performed. When we consider that this work was composed when Strauss was but twenty-four years of age, we cannot help but marvel at the complete command that so young a man had over the medium by which he expressed himself. This composition is maturity itself, sure in its attack, and definite in its characterization.

Weber: Der Freischütz—Overture. Three sides and **Weber: Der Freischütz—Intermezzo to Act III.** Berlin Philharmonic Orchestra conducted by Wilhelm Furtwängler. 2-12" discs (BP-95030 and BP-95031). \$1.50 each.

It has been a long time since we have had a recording by Wilhelm Furtwängler, and so we particularly welcome this pair of discs. Furtwängler, of course, takes his own good time in the playing of this work and subdues his pianissimi to the point, at times, where only by the closest attention can we hear the music at all; yet we find his conducting a real source of inspiration, for certainly he builds his reading to a climax that cannot but thrill even the most blasé music lover. We have never heard Toscanini direct this piece but we rather believe that he would handle it in about the way it is produced on these discs. Fine modern recording prevails.

Fantasia on Norwegian Folk Songs (arr. Haaland). Norwegian Light Symphony Orchestra conducted by Ingebrigt Haaland. 1-12" disc (C-7339M). \$1.25.

The following Norwegian folk songs, simply arranged and played, are introduced in this Fantasia: *Den bakvente visa; Pal sine honer; Eg veit e lita jente; I Kirken; O ensomme stunder; and Springer.* If you are interested in music of this sort you will find it well recorded.

Ferraris: Hungarian Caprice. One side and **Two Guitars (arr. Ferraris).** Armando di Piroamo and his Orchestra. 1-10" disc (C-280M). 75c.

Gypsy music in the Italian manner—well recorded.

Romberg: Maytime—Gems. Victor Orchestra conducted by Nathaniel Shilkret and Victor Light Opera Company. One side and **Maytime—Medley Waltz.** Victor Orchestra conducted by Nathaniel Shilkret. 1-12" disc (V-12008). \$1.50.

We cannot enthuse over Shilkret's idea of Romberg's sparkling music; perhaps there are those who will. In any case, the success of the film will help this disc a lot. The recording is okeh. The price seems a bit high.

Wolf-Ferrai: Jewels of the Madonna—Dance of the Camorristi. One side and **Lecuona: Malagueña**. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-10" disc (V-4330). \$1.

That Fiedler has chosen these pieces for their spirit and dynamic intensity, rather than their musical worth, is the opinion of this reviewer. If you are looking for a sample of very loud recording, here it is with a vengeance.

H. Brückner—arr. Ritter: **Siebenbürgische Ouver-türe**. One side and **Richardz: Kapriziöser Walzer**. Ilja Livschakoff Künstler Orchester. 1-10" disc (PD-47047). \$1.50.

Dinner music in the Viennese manner makes this a mighty attractive little record. The reproduction is fine.

CHAMBER MUSIC



Griffes: First Indian Sketch. Kreiner Quartet. One side and **Griffes: Lament of Ian the Proud**. William Hain (Tenor) with piano accompaniment by Jerome T. Bohm. 1-12" disc. (F. R. M. No. 5). \$1.75.

These two little pieces by the American composer Charles Tomlinson Griffes (1884-1920) are welcome additions to the library of recorded music. They are just the sort of things that can be satisfactorily done by private publishers, and are not of sufficient general appeal to warrant issuance by the major commercial companies. The Friends of Recorded Music, a society sponsored by *The American Music Lover*, is to be congratulated upon its choice of material, the recording artists, and the quality of the records themselves. If you are interested in adding a Griffes item to your collection, do not hesitate to order this disc.

J. C. F. Bach: String Quartet No. 1 in E Flat Major. Perole String Quartet. 1-12" disc (MU-1003). \$1.50.

Very little of the work of Johann Christoph Friedrich, the eldest surviving son of Johann Sebastian and Anna Magdalena Bach, has reached the recording studios, and so this fine performance by the Perole String Quartet is particularly welcome. The reproduction is satisfactory but the sample at hand has several little pin pricks in the surface of the record which make slight ticks when it is played. In selecting this disc be sure to examine your copy for these annoying blemishes.

Old Italian Airs and Lute Dances (Transcribed for String Quartet by Respighi). Quartetto di Roma. 2-12" discs (V-12019 and V-12020). \$1.50 each.

This pair of discs of sixteenth century tunes transcribed for string quartet by the late Ottorino Respighi contains some of the loveliest music we have listened to in many a long day. The leading quartet of the composer's native Italy plays these pieces in a most charming manner. The reproduction is excellent.

Mozart: Quintet in A Major, for Clarinet and Strings, K. 581. Simeon Bellison (Clarinet) and the Roth String Quartet. 4-12" discs (C-68909D to C-68912D) in album. Columbia Set 293. \$6.

Columbia substitutes this marvelous new recording for its older one by Charles Draper and the Lener Quartet. Simeon Bellison is the first clarinetist of the New York-Philharmonic Orchestra, and the Roth Quartet needs no introduction to those who are interested in recorded music. In the present version, we have that which might be called, without much exaggeration, a perfect recording. This work, you will recall, is not for solo clarinet and string quartet; it is an instrumental quintet in which the clarinet merely plays its part with the other instruments. Mr. Bellison is fully aware of this, and the skill with which he blends his instrument with the others is one of the charming features of the present recording. This set stands out as an example of ensemble playing of the first order. All lovers of fine chamber music should investigate it.

Paderewski: Theme Varie, Op. 16, No. 3 (String Quartet Version by Paderewski-Pochon). Stradivarius String Quartet. 1-12" disc (C-68933D). \$1.50.

Alfred Pochon, the second violinist of the quartet that records it, joined Paderewski in arranging this work for string quartet. It was originally written for pianoforte. As we listen to this recorded version, we constantly visualize the composer playing this piece upon the piano. It was conceived by him to display his particular style of playing, and that style seems to force its way through the quartet arrangement at the expense of the latter. It is a little showpiece for the piano and just doesn't seem to adapt itself to any other treatment. The best part of this disc is the superb playing of the Stradivarius Quartet.

Bach: Suite No. 3 in D Major (Five sides) and **Bach: Suite No. 4 in D Major** (Five sides). The Adolf Busch Chamber Players conducted by Adolf Busch. 5-12" discs (V-12009 to V-12013) in album. Victor Set M-339. \$7.50.

The immense popularity of the recordings of Suites Nos. 1 and 2 by the same players, which Victor released in March of this year, would indicate that the present album will enjoy a large and ready sale. Better place an order with your dealer at once if you are interested.

Beethoven: Quartet in E Minor, Op. 59, No. 2. Eleven sides and **Beethoven: Quartet in B Flat Major, Op. 18, No. 6**—Scherzo. Prisca Quartet. 6-10" discs (BP-35014 to BP-35019) in album. Brunswick-Polydor Set No. BP-7. \$6.

The only other recording of this second Rasoumovsky quartet is an early electrical one by the Leners, and so of course, the present one is to be preferred. Perhaps you would rather the Leners had re-recorded it, but before you express your opinion we suggest that you hear this set.

PIANO



Chopin Piano Music. Moriz Rosenthal (Piano). 4-12" discs (V-14297 to V-14300) in album. Victor Set M-338. \$8.

- V-14297 Nocturne in E Flat Major, Op. 9, No. 2
- Nocturne in D Flat Major, Op. 27, No. 2
- V-14298 Mazurka in A Flat Major, Op. 50, No. 2
- Mazurka in B Minor, Op. 33, No. 4
- V-14299 Waltz in A Flat Major, Op. 42
- Waltz in C Sharp Minor, Op. 64, No. 2
- V-14300 Prelude in B Minor, Op. 28, No. 6
- Prelude in G Major, Op. 28, No. 3
- Prelude in A Major, Op. 28, No. 7
- Chant Polonaise Op. 74, No. 1 (Chopin —trans. Liszt)

Moriz Rosenthal, who is now in his seventy-fifth year, appeared in concerts in America this season. This remarkable artist has been appearing before the public for nearly sixty-five years, and made his first American appearance fifty years ago. Those who were fortunate enough to hear him this winter will have a particular interest in this album which covers a wide range of his musical artistry, and those who have not heard him may judge what a truly great player he is from these superb recordings. Rosenthal, a pupil of Liszt, is the last of those musical giants of the latter half of the nineteenth century. He is known particularly for his playing of Schubert and Chopin. In technical accomplishments, many informed musicians feel that he is not surpassed by any pianist of his time. A most delicate and sympathetic touch adds charm to his technically perfect playing. The reproduction throughout this album is highly satisfactory. The records may be purchased separately at \$2 each.

Debussy: Prelude in A Minor. One side and Ravel: **Forlane** (From *Le Tombeau de Couperin*). Arthur Rubinstein (Piano). 1-12" disc (V-DB2450). \$2.50.

Arthur Rubinstein, who, after a long absence, is planning a tour of America next season, plays these fascinating little pieces with his usual artistry and with a fine regard for the appropriate. The Debussy *Prelude* is from that composer's suite for piano which dates from 1901. Excellent reproduction is a feature of this disc.

Weber: Invitation to the Dance, Op. 65. Ignaz Friedman (piano). 1-12" disc (C-68920D). \$1.50.

After having heard this piece in its orchestral version so frequently, and so often mistitled "Invitation to the Waltz," many of us have quite forgotten that Weber composed it for piano. Here Friedman gives a most delicate and spirited performance of the work in its original, and to us, most attractive form. The piano tone throughout is superb. A truly delightful disc that may be added to any collection with profit.

Beethoven: Sonata in B Flat Major, Op. 106 (*Hammerklavier*). Wilhelm Kempff (Piano). 5-12" discs (BP-95020 to BP-95024) in album. Brunswick-Polydor Set BP-4. \$7.50.

Many of our readers will very likely consider this the most important release of the month for it is the only recording of this monumental work generally procurable. Those few who have the Schnabel recording, which was made available from England by subscription, will hardly be interested in the Kempff version; however, those who do not now have this item in their collections might well be interested in a comparison of the two recordings, even if their choice is limited to the present set, the Schnabel recording having been oversubscribed. We have played both sets a number of times and have come to these conclusions. The reproduction of the piano is superior in the Kempff version. It may be that the instrument that Kempff used recorded more accurately (it is said that some pianos are more sympathetic to the recording process than others), or it may be that the Polydor method, about which we have often remarked, is superior in recording that difficult instrument. In comparison, Schnabel's instrument sounds thin and strident at times. The question of the better performance is, of course, a matter of personal taste; however, we rather feel that the majority would choose the Schnabel album. We would not wish to wager any large sum on this, for we can see reasons why many music lovers might easily vote the Kempff performance the better. Perhaps this all sounds a bit confusing, but in the end we usually try to get down to brass tacks, and so our opinion is that the Schnabel performance is not sufficiently better to overcome the superiority of the Kempff reproduction. If both sets were available, we would select the Brunswick-Polydor album announced this month.

Bach—arr. Liszt: Prelude and Fugue in A Minor. Eileen Joyce (Piano). 1-12" disc (PA-E11310). \$2.

We found this recording entirely satisfactory and to be preferred to the others of this work now available. Miss Joyce is a young artist who is rapidly forging to the front in her native England. She has been known in America through her recordings which, until this time, have been of much lighter things. This is the first record to show the scope of Miss Joyce's real ability. We found it thrilling and we believe that you will also.

Poulenc: Caprice pour piano (d'après le final du "Bal Masque"). One side and **Deux Novelettes pour piano** (No. 1 in C Major, No. 2 in B Flat Major). Francis Poulenc (Piano). 1-12" disc (C-68919D). \$1.50.

M. Poulenc plays for us some of his very attractive piano music which abounds with Satie humor. It's great stuff for those who appreciate this sort of thing. The recording is fine.

Schoenberg: Klavierstueck, Op. 11, No. 2. One and a half sides, and **Scriabine: Flammes Sombres, Op. 73.** Katherine Ruth Heyman (Piano). 1-12" disc (FRM No. 9). \$1.75.

Scriabine: Sonata No. 4 in F Sharp Major, Op. 30. Katherine Ruth Heyman (Piano). 1-12" disc (FRM No. 7). \$1.75.

These discs are sponsored by *The American Music Lover* and in announcing them in its April issue we find the following statements:

"Katherine Ruth Heyman should need no introduction to our readers. She is the greatest living exponent of the music of Alexander Scriabine, the Russian musical mystic. A first effort to obtain a satisfactory recording of Miss Heyman's remarkable performance of Scriabine's poetic *Fourth Sonata* was unsatisfactory, but the present recording, made during the past month, has proved entirely satisfactory to Miss Heyman and the Society's committee.

"Schoenberg's three pieces for piano, Opus 11, are his first compositions for the keyboard written in his advanced style using the twelve-tone scale. Miss Heyman says of this music: 'as in Bach, there is pattern here, predominating over melody; but there is also a poignant pathos derived from the use of the semitone in every possible mode of departure from the unison. While this interval is characteristic of much of the 20th century music, it lends itself to the peculiarly individual expression of each composer.' In her recent New York recital, Miss Heyman played *Klavierstueck, Opus 11, No. 2*, which the Society has recorded, after a composition of Bach, thus illustrating her contention.

"Scriabine's *Flammes Sombres* is an etude from his penultimate opus. The music is descriptive and most effective, particularly as Miss Heyman plays it. It is usually necessary for her to repeat it whenever she plays it in concert."

From the reproduction standpoint, these are by far the best recordings yet to be issued by The Friends of Recorded Music. This music is, however, only for the initiated. If you are not familiar with these pieces, it would be well to hear the discs before you order them.

C. P. E. Bach: Sonata in G Major. Ernst Victor Wolff (Piano). 1-12" disc (MU-1012). \$1.50.

W. F. Bach: Sonata in E Major (Falk No. 1). Ernst Victor Wolff (Piano). 1-12" disc (MU-1011). \$1.50.

On these discs we have sonatas by two sons of the immortal Johann Sebastian played in fine style by Ernst Victor Wolff. These records will be of especial interest to those studying the development of musical forms. It will be recalled that Bach's sons were foremost in the development of the idiom which marks the so-called classical school of the latter part of the eighteenth century. Haydn and Mozart often acknowledged their debt to these experimenters. Wolff is an ideal interpreter of this music, and the reproduction is satisfactory.

Beethoven: Rondo in G, Op. 51, No. 2. Frederic Lamond (Piano). 1-12" disc (V-EH975). \$1.90.

Collectors of Beethoven items will be particularly interested in this disc, for it adds another work to the recorded repertory of the master, which until this time has been unavailable. This piece was published in 1802, and was originally dedicated to Countess Guicciardi. Later Beethoven gave her his *Sonata in C Sharp Minor* in exchange for it and dedicated the *Rondo* to Countess Henriette Lichnowsky. Lamond plays this pleasing light music in acceptable fashion, and the recording is highly satisfactory.

Haydn: Variations in F Minor. Clara Haskill (Piano). 1-10" disc (BP-35035). \$1.

We don't recall having heard this piece before—better acquaintance might make us more enthusiastic. As things stand now, we cannot become excited about the work itself, or Miss Haskill's performance of it. Both seem to us a bit dull.

Bach: English Suite No. 3 in G Minor. Alexander Borovsky (Piano). 3-10" discs (BP-35008 to BP-35010) in album. Brunswick-Polydor Set BP-6. \$3.50.

Perhaps Borovsky is not a great Bach player, but we found his performance of this little suite highly pleasing, and we believe that many lovers of the great master will find this set entirely satisfactory. No one could ask for better piano reproduction.

VIOLIN



Weber—arr. Szigeti: Sonata No. 3 in D. One side and **Ravel—arr. Leduc: Piece en forme de habanera;** **Scriabin—arr. Szigeti: Study in Thirds, Op. 8, No. 10.** Joseph Szigeti (Violin) with piano accompaniment by Nikita Magaloff. 1-12" disc (C-68922D). \$1.50.

Szigeti again demonstrates his versatile technique in these three very different little pieces. All are charming and will be welcomed by this artist's many admirers. The recording is splendid.

Vivaldi—arr. Busch. Suite in A Major. Jascha Heifetz (Violin) with piano accompaniment by Árpád Sándor. 1-10" disc (V-1810). \$1.50.

This charming little work is the second in a series of twelve sonatas for solo violin with figured bass which make up Opus 2. The recording was made abroad and has been available in the English catalogue for some time. There is also a recording by Adolf Busch and Rudolph Serkin listed in the same catalogue. We have not heard the latter and so can make no comparison. We do not see, however, how the Heifetz rendition could be bettered. We feel that anyone would be safe in selecting the present version. It reveals music of refined gaiety and subtle loveliness. The reproduction of both instruments is excellent.

VOCAL



Lieder Recital. Heinrich Schlusnus (Baritone) with piano accompaniment. 6-10" discs (BP-35026 to BP-35031) in album. Brunswick-Polydor Set BP-8. \$6.

- BP-35026 Graener: Winter
Graener: Der König (Op. 71, No. 3)
- BP-35027 Schumann: Der Soldat
Graener: Vale Carissima
- BP-35028 Schumann: Talismane
Schumann: Provençalisches Lied
- BP-35029 Schubert: An Schwager Kronos
Schubert: Geheimnis
- BP-35030 R. Strauss: Winterliebe (Op. 48, No. 5)
R. Strauss: Der Nachtgang (Op. 29, No. 3)
- BP-35031 R. Strauss: Morgen
R. Strauss: Geduld

The release of this fine album of *lieder* does two things: it brings to the attention of music lovers a group of excellent recordings by one of the greatest *lieder* singers of our time, and it places the music of Paul Graener in an American catalogue for the first time. Although this composer is hardly known on this side of the Atlantic, he has gained considerable fame abroad, especially in his native Germany. Graener was born in Berlin in 1872. Although he is largely self-taught, he has held many important positions, and always with credit to himself. In 1908 he became head of the New Conservatorium in Vienna; from 1910 to 1913 he was director of the Mozarteum at Salzburg; and in 1920 he succeeded Max Reger at the Leipzig Conservatorium as Professor of Composition. Since 1925 he has devoted his entire time to the writing of music, a large portion of which has been successfully published.

Hugh Butler, writing in *Grove's*, says: "By both the quality and the variety of his gifts he is one of the most important of contemporary German composers. He is not easy to classify, as his style is highly individual and cannot be obviously traced to any person or group. He might be roughly defined as a classic-romantic with modern impressionistic tendencies. He has written admirable music in many branches—chamber music, orchestral works, operas and songs, in all of which, as regards the manner, he shows himself to be a complete master of his craft. . . . He possesses fine lyrical, as well as pictorial gifts, which are seen at their best in his operas and numerous songs. It is chiefly perhaps by the operas and songs that he has won his popularity, but many of his orchestral and chamber works also reach a high level of distinction."

This album of discs can be recommended in its entirety, but if you do not care to duplicate selections which are now in your library, you may choose just the records you wish at \$1 each.

Handel: Where'er You Walk (from the oratorio "Semele"). One side and **Floridante** — Caro Amore. John McCormack (tenor) with orchestra. 1-12" disc (V-14305). \$2.

Upon the release of this disc in England in March of this year, W. Rimington, writing in *Rimington's Review* (London) states:

"After nearly ten years, H.M.V. have again let John McCormack make a record which will long redound to his artistic credit and which may be held up as an example of the classical art of singing. Most of what passes today for good singing, particularly of eighteenth-century music and of more recent Italian opera, is pinchbeck by comparison with real singing as expounded by McCormack. One looks in vain around the other famous tenors of today for another who might conceivably rival these exquisite and masterly performances. They are flawless in style, musicianship and execution, the products of an acutely sensitive musical mind using a technique of unlimited resource for the attainment of pure beauty. The easy and natural flow of the phrases and the fine moulding of their shapes is matched by diction of unparalleled clarity and tone that is as smooth to the ear as a ripe peach to the hand. . . . There is no professional singer and no lover of music who will not be the richer for owning this exquisite record."

Sibelius: Come Away, Death (Sung in English). One side and **Laksin Minä Kesayonä Kaymään** (Finnish Folk Song—arr. Palmgren); Tuku Tuku Lampaitani (Finnish Folk Song—arr. Vehanen) (Sung in Finnish). Marian Anderson (Contralto) with piano accompaniment by Kosti Vehanen. 1-10" disc (V-1809). \$1.50.

(This annotation is reprinted from the April, 1937, issue. It appeared in this place when the imported recording of this work was reviewed.)

Our own Marian Anderson has gone far afield in selecting these songs for this record. The first is Sibelius' setting of the familiar Shakespeare text, and the other two items are Finnish folk songs. Miss Anderson sings the latter two in Finnish. It seems but yesterday that this young colored girl was an unknown church singer here in Philadelphia, and now she is recording in the studios of H.M.V. in London. A naturally fine voice, and indefatigable work, has brought this girl very near the top in her chosen field of song.

Schubert: Der Erlkönig (Op. 1). One side and **Heidenröslein** and **Ungeduld**. Alexander Kipnis (Bass) with piano accompaniment by Gerald Moore. 1-12" disc (C-9128M). \$1.50.

As a perfect rendition of *Der Erlkönig*, we unhesitatingly recommend this recording by Alexander Kipnis. And then if you will turn the disc over, you will find ample evidence that this singer is fully grounded in the art of German *lieder*. This record is a masterpiece—no less.

Fauré: En Prière and Clair de Lune (Op. 46, No. 2). Charles Panzéra (Baritone) with piano accompaniment by Mme. Magdeleine Panzéra-Baillet. 1-10" disc (V-DA4887). \$1.85.

We cannot imagine finer performances of these lovely little songs than Panzéra offers on this disc. The reproduction is of the best.

Bach: Hört doch der sanften Flöten Chor (from Cantata No. 206). One side and **Schafe können sicher weiden** (from Cantata No. 208). Ria Ginster (Soprano) accompanied by piano and flute. 1-12" disc (V-DB2815). \$2.50.

A search of the catalogues fails to reveal any other recordings of these lovely arias, and so these fine renditions by Ria Ginster will be particularly welcome. The reproduction is of the best.

Bridgebuilders (Oxford Group "Signature Tune") and **Drums of Peace** (The Marching Song of the Oxford Group). Keith Falkner (Baritone) with Chorus and Orchestra. 1-10" disc (C-279M). 75c.

Members of the Oxford Group will very likely find inspiration in this little disc—others are warned that it holds no musical value whatever.

Swing Low, Sweet Chariot (arr. Lawrence Brown) and **On Ma Journey** (arr. Boatner). Paul Robeson (Bass) with piano accompaniment. 1-10" disc (V-25547). 75c.

Paul Robeson sings these spirituals in his inimitable way. Fine recording attends his efforts.

Granados: Tonadillas (Sung in Spanish). Conchita Supervia (Mezzo-Soprano) with piano accompaniment by Frank Marshall. 2-10" discs (PA-R020324 and PA-R020325). \$1.25 each.

Conchita Supervia stood supreme in the singing of songs of her native Spain. These records strengthen our regret for her untimely death just about a year ago. If little Spanish songs (*Tonadillas* are "little songs"), sung in the spirit in which they were conceived, hold an attraction for you, do not miss this pair of discs. You will find the recording excellent.

Loewe: Das Erkennen and Die Uhr. Heinrich Schlusnus (Baritone) with piano accompaniment by Sebastian Peschko. 1-12" disc (PD-35041). \$2.

Any number of recordings of *Die Uhr* are available, but we know of no other of *Das Erkennen*. Schlusnus gives fine performances of both. Lovers of *lieder* may select this disc without fear of being disappointed. Reproduction excellent.

OPERA

R. Strauss: Der Rosenkavalier—Arie des Sängers: *Die rigori armato* (Act 1). Charles Kullman (Tenor) with the Berlin State Opera Orchestra conducted by Fritz Zweig. One side and **Carissimi: Vittoria, Vittoria.** Charles Kullman (Tenor) with Symphony Orchestra conducted by Johannes Muller. 1-10" disc (C-4153M). \$1.

Charles Kullman's splendid voice shows off to fine

advantage on both sides of this little disc, especially in the aria from *Der Rosenkavalier*, which is commonly known as the *Italian Serenade*. The reproduction is of the best.

Rimsky-Korsakow: Der Goldene Hahn (Coq d'Or)—*Hymne an die Sonne* (Act 2). Miliza Korjus (Soprano) with Barnabas von Geczy's Orchestra. One side and **Rimsky-Korsakow: Die Zarenbraut** (The Tsar's Bride)—*Arie der Martha* (Act 2). Miliza Korjus (Soprano) with the Berlin State Opera Orchestra conducted by Bruno Seidler-Winkler. 1-12" disc (V-12021). \$1.50.

Korjus' bird-like coloratura shows to fine advantage in both of these lovely arias. It is rumored that Miss Korjus is now in Hollywood and that a picture featuring her will soon be released. We cannot vouch for her ability as a movie star, but we can state, without fear of contradiction, that she possesses one of the most pleasing coloratura soprano voices to be heard in the world today.

Weber: Der Freischütz—*Wie nahte mir der Schlummer* (Act 2, Scene 2) and *Und ob die Wolke sie verhülle* (Act 3, Scene 2). Tiana Lemnitz (Soprano) with Berlin State Opera Orchestra conducted by Leo Blech. 1-12" disc (BP-95032). \$1.50.

R. Strauss: Der Rosenkavalier—Trio—*Hab' mir's gelobt, ihn lieb' zu haben* (Act 3) and Duet—*Ist ein Traum, kann nicht wirklich sein* (Act 3). Tiana Lemnitz (Soprano), Viorica Ursuleac (Soprano) and Erna Berger (Soprano) with the Berlin State Opera Orchestra conducted by Clemens Krauss. 1-12" disc (BP-95033). \$1.50.

Without question Tiana Lemnitz's two arias from *Der Freischütz* make the outstanding vocal record of the month. Miss Lemnitz has been proclaimed abroad as one of the greatest sopranos of her time, and in listening to this disc we have every reason to believe that the reports of the foreign critics are not one bit exaggerated. W. Rimington in reviewing this record said, "Imagine a voice as full and warm and womanly as Lehmann's and singing as personal as hers; add to that Rethberg's perfection of technique, evenness throughout the registers, flawlessness of attack of high notes, and Ponselle's variety of colour, and you have some conception of this record by Lemnitz." Our only regret is that Miss Lemnitz did not sing all of Agathe's Prayer, but instead sang another aria on the reverse side of the disc. Of course, we suppose that we can't have everything.

The concerted numbers from *Der Rosenkavalier*, in which Miss Lemnitz takes part, are very lovely, too. However, it seems to us that the voices might have been kept in better balance. There is a slight feeling that each singer is trying to place her voice out in front at the expense of the ensemble. Herr Krauss might have given us a little stronger orchestral background, too.

If you are not acquainted with Miss Lemnitz's art, here is your opportunity, and it is a grand one.



CONCERTO



Milhaud: Concertino de Printemps. Yvonne Astruc (Violin) and Symphony Orchestra conducted by Milhaud. 1-12" disc (BP-95034). \$1.50.

This concerto was written for the violinist who here records it, and the members of the accompanying orchestra were selected and rehearsed by the composer especially for this recording. When this disc made its appearance in England, A. R., writing in *The Gramophone*, said among other things:

"The *concertino* was composed as late as 1934 and was first performed at a concert of Milhaud's works broadcast by the B. B. C. in June (1935). The orchestra used for this recording comprises flute, oboe, clarinet, bassoon, horn, trumpet, side-drum, two violins, viola, 'cello, and double-bass. . . .

"The tunefulness of this *concertino*, its delicate orchestration—the lack of bass giving a characteristic lightness to the music—its truly spring-like feeling, as exemplified in the brilliant writing of the solo part, sensuous melodies, scintillating little cadenzas, the vivid life and colour of the little work, will make an immediate appeal to everyone."

It is stated that the composer is highly pleased with this recording and is entirely satisfied to present his work to the world in this form. The reproduction is excellent.

Mozart: Concerto for Bassoon and Orchestra, in B Flat Major, K. 191. Ferdinand Oubradous (Bassoon) with Orchestra conducted by Bigot. 2-12" discs (V-L1026 and V-L1027). \$1.90 each.

Some ten years ago Columbia issued a recording of this work, which still remains in its catalogue. The present set is, of course, vastly superior in reproduction, and in our opinion M. Oubradous certainly equals Archie Camden's fine performance of the earlier recording.

Bassoon concertos are rare items in the literature of music; this one, and one by von Weber are the only examples that come to mind, and so for those who are interested there is little choice. The present composition is one of three that Mozart wrote for Baron von Duernitz and is the only one of the trio that has gained any fame. It is light in character, and a thoroughly pleasant and amusing work. In listening to it we must remember that the bassoon is the buffoon of the orchestra and accept the work in the spirit in which it was so skillfully written. If we will do that, we will have as pleasant a time with this pair of discs as we have had in a long, long while. The reproduction leaves nothing to be desired.

CHORAL



le Jeune: Revey venir du printemps. One side and **de Lassus: Mon cœur se recommande a vous;** **Tessier: Au joli bois je m'en vais.** The Madrigal Singers conducted by Lehman Engel. 1-10" disc (C-4152M). \$1.

This group of eighteen young singers under the distinguished direction of Lehman Engel makes its debut this month with these lovely sixteenth century madrigals. They are sung in French, unaccompanied. You will find this music like a breath of spring—refreshing to say the least. The reproduction is very good.

MISCELLANEOUS



Hindemith: Sonata for Viola, Op. 25, No. 1. Paul Hindemith (Viola). 2-10" discs (C-17083D and C-17084D); \$1 each, and 1-10" single-faced disc (C-17085D-S); 75c.

Paul Hindemith presents to the recorded music audience his unaccompanied *Sonata for Viola*, and whether we like it or whether we don't, it is pretty generally accepted by musicians everywhere as a serious work of real artistic merit. In that light we should view it, and perhaps repeated hearings will reveal its true worth. Hindemith stands very near the top among the present German composers and any work of his rates serious consideration. He comes to America this spring for the Chamber Music Festival of the Elizabeth Sprague Coolidge Foundation in Washington and will follow this appearance with appearances in New York and Philadelphia. This tour will give many of us an opportunity to become more intimately acquainted with the man and his works—an acquaintance that should blossom into a more sympathetic appreciation of his music.

Bach: Partita No. 2 in C Minor. Yella Pessl (Harp-sichord). 2-12" discs (C-68917D and C-68918D) in album. Columbia Set No. X-74. \$3.

This is ideal music for the harpsichord and Yella Pessl is a superb interpreter. Columbia "Full Range" recording adds to the attractiveness of this fine pair of discs. We could not resist the temptation to play this recording several times before we went on to other items awaiting our attention, and we believe that you will wish to do the same thing when you have the opportunity. Do not miss this chance to hear some grand Bach played in the spirit of the master's conception.

Bach: French Suite in E Major. Wanda Landowska (Harp-sichord). 1-12" disc (V-DB5005). \$2.50.

Wanda Landowska has recorded Bach's *French Suite in E Major*. Nothing that we might write would add anything to that statement in the minds of intelligent music lovers.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, MU—Musicraft, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA, PA., U. S. A.

VOL. 5. NO. 4

JUNE 1937

By mail to any address
25c. per year

FOLLOWING the announcement of our "Collector's Corner" in the May issue, we received many letters from our readers who are interested in collecting records of historical interest. We cannot devote much space to discussions on this subject since the purpose of this little bulletin is to call attention to new releases, and a very large percentage of our readers subscribe for it for the news it contains regarding them. We shall always be glad, however, to reply promptly to all inquiries, and shall give the information about any record which we may have available. We shall, from time to time, mention briefly in these columns any items of unusual importance to those who are collecting such discs. For example: we received today a copy of *Historical Records* by Robert Bauer. This is a catalogue of nearly 300 pages containing several thousands records, mostly operatic, which were recorded before 1910. These records are listed by artists and the date of the recording is indicated. The announcement, which we received last autumn, stated that the edition would be limited to 200 copies. We subscribed for 25 copies and will fill orders for it as long as our present supply lasts. The price is \$3.50 (postpaid).

* * *

A new edition of Victor's Musical Masterpieces catalogue is now available. It brings the list of these fine album sets up to date. Every collector will want a copy. If your local dealer cannot supply you, send a 3¢ stamp to the publishers of this bulletin and a copy will be mailed promptly.

H.M.V. has devised a useful little instrument which is called a "Record Groove Indicator." The circular which accompanies it states: "The Record Groove Indicator provides the student or teacher with an infallible means of picking out a selected passage from any type of gramophone record. The round hole at the end of the indicator is placed over the turntable spindle and the needle is placed through the small hole in the sliding pointer and as the record is played the pointer moves along a clearly indicated scale. On reaching a part of the record which it is desired to repeat, a note should be made of the pointer reading on the scale. In the future every time the pointer is set at that reading the same portion of the record will be heard.

"It will be seen that by using this instrument in the preparation and presentation of lessons, much time will be saved, and the continuity of the lesson will be undisturbed by the playing of unwanted fragments before the desired passage is found. It will be found invaluable in use with records of which portions are required for sound effects or as a background for plays."

We have tried this little instrument and find that it works perfectly; we can therefore recommend it. It comes in a neat imitation leather case with a leaflet giving full instruction as to its use. The price is \$1 (postpaid).

ORCHESTRA



Brahms: Symphony No. 3 in F major (Op. 90).
Vienna Philharmonic Orchestra conducted by Bruno Walter. 4-12" discs (V-12022 to V-12025) in album. Victor Set M-341. \$6.50.

Since the imported pressing of this recording was made available several months ago, it has been pretty generally agreed that it is a highly satisfactory version of this popular symphony. Victor probably thinks so too, for little time was lost in making it available

under its domestic label. We cannot understand why Bruno Walter is placed in the Junior Red Seal class, and these records thus brought out at \$1.50 each. However, here they are—a modern recording of Brahms' *Third* under Bruno Walter, and a great buy at \$6.50.

Debussy—arr. Stokowski: *Clair de lune*. Philadelphia Orchestra conducted by Leopold Stokowski. 1-10" disc (V-1812). \$1.50.

In announcing this disc, Victor states: "Here is magical music compounded of moonlight and fantasy and rippling waters, translated into music by a master hand. We believe this record marks an epoch in the art of recorded music." This disc may not "mark an epoch," but we know that there has been a very large demand for a recording of this Stokowski transcription since it has been added to the orchestra's repertoire. We are sure that those who desire this recording will find it highly satisfactory in every way.

Wagner: Siegfried Idyll. Grand Orchestre Philharmonique of Paris conducted by Selmar Meyrowitz. 2-12" discs (C-68941D and 68942D) in album. Columbia Set X73. \$3.

Of the many recordings of this piece available, the Toscanini version (V-14009 and V-14010) is by far the outstanding one. It costs 50¢ a record more but it is well worth it. The present recording is probably the next in importance.

Franck: Psyché—Suite—Sommeil de Psyché; Psyché enlevé par les Zéphers; Psyché et Eros. Lamoureux Orchestra conducted by Albert Wolff. 2-12" discs (BP-95037 and BP-95038). \$1.50 each.

Wolff covers, on the four sides of these discs, the same ground that Pierné does on five sides in Columbia's Masterworks Album No. 164, which has been available since the autumn of 1931. And in our opinion he does it in a much better style. Wolff is an ideal interpreter of Franck—come to think of it, we do not know a finer one! We recall with fondest memories his Brunswick recording of the Franck Symphony that appeared six or seven years ago. Very likely hearing the present discs brought it to mind for there is a great similarity between the two works. This being true, these records should enjoy wide popularity for the Symphony is a prime favorite with all symphony audiences. The reproduction is well up to Polydor's high standard.

Fair Harvard (arr. Koussevitzky). Boston Symphony Orchestra conducted by Serge Koussevitzky with Harvard Glee Club and Radcliffe Choral Society. 1-10" disc (V-4333). \$1.

Sons of Harvard may fancy this one but for us it holds no charm. If we had not seen the label we would have thought that a huge mixed chorus was singing *Believe Me, If All Those Endearing Young Charms* over and over again, each time a little louder, to the accompaniment of an organ, tympani, and cymbals.

Tschaikowsky: The Sleeping Beauty—Divertissement (Variations). Orchestre Symphonique conducted by J. E. Szyfer (supervised by Serge Lifar). 1-12" disc (C-68934D). \$1.50.

In announcing this excerpt from Tschaikowsky's ballet, Columbia states: "The recording was made under the personal choreographic direction of Serge Lifar, who is the leading male dancer at the famous Opera of Paris and famed throughout the world for his superb dancing." All of this may be very interesting if any of us care to go in for ballet dancing, but it does not add anything for the plain listeners, and most of us buy records to listen to. Knowing this, this disc smacks more than ever of the dancing school—we can close our eyes and see the professor waving his arms and stamping his foot to accentuate the rhythm. This is all very confusing and does not add to our enjoyment of the music.

Whiteman Medley. Paul Whiteman and his Orchestra. 1-12" disc (V-36199). \$1.25.

This medley introduces a flock of tunes that Whiteman made famous on records during the last seventeen years. It does not seem that long since his *Whispering* and *Japanese Sandman* broke all records for the sale of dance tunes, but it was during the summer of 1920 that his first recordings of these hits were made. Other numbers you will remember, if you are old enough, are *Some of These Days*, *When Day is Done*, *Sweet Sue*, *Mississippi Mud*, *Wabash Blues*, and *Three O'Clock in the Morning*. Perhaps hearing Whiteman play these pieces again in his inimitable style may bring back pleasant memories to you—it did to us.

Marschner: Hans Heiling—Overture. Symphony Orchestra conducted by Gustav Havemann. 1-10" disc (BP-35011). \$1.

Heinrich August Marschner (1795-1861) ranks with, but after, Weber and Spohr in the German romantic school of opera of their period. This disc contains the overture to his masterpiece, *Hans Heiling*. It is upon this opera that his present celebrity largely rests. Good reproduction is a feature of this record.

Nicolai: Merry Wives of Windsor—Overture. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-68938D). \$1.50.

Think no more about it—if this sprightly jolly music appeals you, select Sir Thomas' happy version. There are a dozen others, but they don't count now that the present one is available. Superb recording is a feature of this grand record.

Heuberger: Der Opernball—Overture. Berlin State Opera Orchestra conducted by Alois Melichar. 1-10" disc (BP-35012). \$1.

Der Opernball, a typical operetta of the times, was produced at Vienna in 1898. The overture makes pleasant dinner music—that is the best we can say for it. Reproduction—okeh!

Mozart: Marriage of Figaro—Overture. One side, and **Paganini: Moto Perpetuo**. Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 1-12" disc (V-14325). \$2.

Both of these recordings have been released previously—the overture to *Marriage of Figaro* completes the last side of the *Adventures in a Perambulator* album set, and *Moto Perpetuo* was coupled with the Minneapolis Symphony's recording of *Funeral March of a Marionette* (V-8661). If you have the set or the individual record mentioned, you will not be interested in the present disc. If not, you will find the recordings well worth your investigation.

Lalo: Rapsodie Norvégienne. Lamoureux Orchestra conducted by Albert Wolff. 1-12" disc (BP-95043). \$1.50.

Under the spirited direction of Albert Wolff, this music sounds more important than it really is. However, if it is not profound, it is pleasant to listen to, and many will enjoy it. The fact that this is an abbreviated version—the complete work would take four sides—is not a serious matter as far as we are concerned.

CHAMBER MUSIC



Beethoven: Quintet in C major (Op. 29). Lener String Quartet and William Primrose (viola). 4-12" discs (C-68943D to 68946D) in album. Columbia Set 294. \$6.

Collectors of Beethoven items will rejoice that this work is now available in recorded form. As we check over the list of this composer's opera, we find that there are very few compositions of any importance that are not listed in one or the other of the present catalogues. Items that have not been recorded before are becoming more and more scarce each year. In regard to the present recording, we can say that those who are interested will find it entirely satisfactory. A little more rehearsing might have helped in producing a better balance; this is particularly true of the first movement.

Beethoven: Quartet No. 8 in E minor (Op. 59, No. 2). The Budapest String Quartet. 4-12" discs (V-14313 to V-14316) in album. Victor Set M-340. \$8.

Last month we had a recording of this work by the Prisca Quartet under the Brunswick-Polydor label, and if you have not added that recording to your library do not do so until you have had the opportunity of hearing the present version. This quartet is a favorite of ours and so we viewed it with more than perfunctory interest, and we can truthfully state that we have never heard a better performance than the Budapest players present on these discs. Their intelligent understanding of the pathos and mystery of this inspiring work is something at which to marvel, and we recommend it to every lover of the ethereal in the realm of great music. The reproduction is of the best.

Pierne: Prelude and Fugue. The Curtis Woodwind Ensemble under the direction of Marcel Tabuteau. 1-10" disc (V-4332). \$1.

Two charming little pieces suggestive of elves and wood nymphs in a series of sprightly dances, well recorded, and beautifully played in a spirit of refined gaiety under the able direction of Marcel Tabuteau. Mr. Tabuteau is the solo oboist of the Philadelphia Orchestra and an instructor at the Curtis Institute of Music.



VOCAL

Flagstad in Song. Kirsten Flagstad (soprano) with piano accompaniment by Edwin McArthur. 5-10" discs (V-1813 to V-1817) in album. Victor Set M-342. \$7.50.

V-1813 *Grieg*—Im Kahne (Op. 69, No. 3) sung in German

Grieg—Der Gynger en bat pa Bølge (Op. 69, No. 1) sung in Norwegian.

V-1814 *Grieg*—Ein Schwan (Op. 25, No. 2) sung in German

Grieg—Lys Nat (Op. 70, No. 3) sung in Norwegian

V-1815 *Beethoven*—Die Ehre Gottes aus der Natur (Op. 48, No. 4) sung in German

Beethoven—Ich liebe dich, sung in German

V-1816 *Alnaes*—Lykken mellem to mennesker, sung in Norwegian

Grieg—Et hab (Op. 26, No. 1) sung in Norwegian

V-1817 *Scott*—Lullaby, sung in English

Charles—When I Have Sung My Songs, sung in English

Flagstad's host of admirers will welcome this album containing ten songs by various composers. Here we have proof, if any be needed, that this truly great artist is just as fine in the recital hall as she is upon the operatic stage. Many will want the complete album. For those who do not, the records are available separately at \$1.50 each. The reproduction is of uniform excellence.

Marx: Der Rauch; Lieder; In meiner Traueme Heimat. Paul Engel (Baritone) with piano accompaniment by Jerome T. Bohm. 1-12" disc (F. R. M. No. 6). \$1.75.

This disc will serve as an introduction to the *lieder* of Joseph Marx for many of us. A search of the catalogues reveals only one other recording of any of his works; it is his *Marienlied*, on one side of a Victor record (V-1661) sung by Elisabeth Schumann. Marx was born at Graz, Austria, in 1882, studied under E. Degner, majored in music at the University receiving the degree of Doctor of Philosophy, removed to Vienna during the war, and

became the director of the Academy of Music of that city in 1922, succeeding Ferdinand Loewe. The selections on the present disc give examples of two periods in Marx's creative life; *Der Rauch* dates from 1910, and the other two short songs, on the reverse of the record, were composed only last year. In *Grove's* we read: "A pure romanticist, he (Marx) belongs to the transition period between Brahms, Wolf, and Schoenberg, with all of whom he has certain affinities in clear architectural structure and freshness of thought."

Paul Engel is an adequate, if not ideal interpreter of these songs. The recording is satisfactory.

Liszt: O komm im Traum and Die drei Zigeuner. Theodor Scheidl (Baritone) with piano accompaniment by Franz Rupp. 1-12" disc (BP-95061). \$1.50.

We cannot imagine finer performances of these Liszt songs than we find on this disc. An extra feature is the outstandingly fine accompaniments supplied by Franz Rupp. The best Polydor recording prevails.

Brahms: Wiegenlied (Guten Abend, gut' Nacht). One side and **Mozart: Wiegenlied (Schlafe mein Prinzchen, schlaf ein).** Erna Berger (Soprano) with piano accompaniment by Hans Altmann. 1-110" disc (BP-35033). \$1.

Erna Berger gives delightful renditions of these familiar lullabies on this very worthwhile little disc. It's grand value at \$1.

Ariosti: Cantata for Voice with Viola d'Amore. Lucile Dresskell (Soprano) accompanied by Miles Dresskell (viola d'amore) and Sara Knight (piano). 1-12" disc (FRM No. 8). \$1.75.

On this disc we have some lovely seventeenth century music which will be new to most of us. The selection of Mrs. Dresskell and her accompanying artists for this recording was indeed a very happy choice. Their efforts have enriched, in a very definite way, the repertory of recorded music of the period. Attilio Ariosti (1666-1740), a Dominican friar who was granted permission by the Pope to leave the priesthood to devote his life to music, was born in Bologna. He was a fine viola d'amore player and a successful operatic composer. He is remembered principally for his association with Handel and Bononcini in the production of opera in London during the period from 1715 to 1727. In this latter year he retired to Italy, and little is known of the remaining years of his life. The present cantata remains unpublished and Mrs. Dresskell made a copy from the original manuscript, which is on file in the Leipzig Library. From her copy this recording was made. The work is in two parts, the first an *Air* (*Adagio*), and the second a contrasting *Allegro*. The reproduction of Mrs. Dresskell's voice and the unusual combination of accompanying instruments is a fine example of modern recording.

CONCERTO

Mozart: Concerto No. 9 in E flat major (K. 271). Walter Giesecking (pianist) with Berlin State Opera House Orchestra conducted by Hans Rosbaud. 4-12" discs (C-68895D to 68898D) in album. Columbia Set 291. \$6.

This will be considered by many the most important release of the month. It is the first time that this lovely work has been recorded, and, if for no other reason, it will command immediate attention. As you listen to these discs, however, many other reasons will become abundantly evident. The work dates from 1777 and is one of the best of Mozart's early works in this form. In it the young composer turns away from the "virtuoso" concerto toward the better balanced works of the nineteenth century. This concerto prepares us for the great Beethoven concertos which followed it during the next fifty years. Giesecking is the ideal interpreter of the music, and his present performance substantiates our contention that he holds a secure place in the front rank of Mozart pianists of our day. The solo instrument and the accompanying orchestra are recorded with a proper regard for each, so that the result is a most pleasing balance. The reproduction throughout is of the highest order.

PIANO

Beethoven: Sonata No. 24 in F sharp major (Op. 78). Egon Petri (piano). 1-12" disc (C-68939D). \$1.50.

It is supposed that Egon Petri will eventually record all thirty-two of the Beethoven piano sonatas for Columbia; we certainly hope so. Another is added to his list this month, and we can recommend it just as strongly as we did the previous releases. Petri, realizing that this is not the "majestic" Beethoven, keeps himself well in hand, and presents a performance which is the essence of artistic refinement. We thoroughly enjoyed playing this disc over and over again, and, when they hear it, we are very sure that the majority of our readers will share our enthusiasm. The reproduction is superb.

Beethoven: Rondo in C major (Op. 51, No. 1) and Für Elise (Bagatelle in A minor). Artur Schnabel (piano). 1-12" disc (V-14322). \$2.

These short pieces were used to fill the odd sides of Schnabel's recordings of Beethoven's Concertos Nos. 1 and 3. If you have these sets, this disc will not be of interest to you; if not, you will probably find it of real importance. This is the only individual record available by this great pianist.

Albeniz: Tango in A minor and Sérénade Espagnole. Ricardo Viñes (piano). 1-10" disc (V-4331). \$1.

Ricardo Viñes plays these charming little pieces with a high regard for artistic good taste. The reproduction is excellent.

Borodin—arr. Babin: **Prince Igor**—Dances of the Polovetzki Maidens (Act II). Vitya Vronsky and Victor Babin (piano duo). 1-12" disc (V-12030). \$1.50.

Vitya Vronsky and Victor Babin were a sensation wherever they appeared during the season just passed, and after listening to this thrilling record it is very easy to understand why. We have never heard a two-piano team to equal them. It is as if some magical person with four hands were playing; one does not have the feeling that two individuals are producing this exciting music. Babin's arrangement of these lively dances is an accomplishment of no small importance and, as presented by this talented couple, it becomes a musical achievement of the first order. Superb recording is an added feature.

Fauré: Nocturne No. 6. Marguerite Long (piano). 1-12" disc (C-68935D). \$1.50.

Madame Long presents, on this disc, a perfect example of Fauré's piano music at its best. The poetic sentiment of this lovely work is stressed with delicate finesse by this extremely intelligent and capable artist. The reproduction is particularly fine.

Granados: La maja y el ruiseñor. One side, and **Stavenshagen: Menuetto Scherzando.** Eileen Joyce (piano). 1-12" disc (PA-E11314). \$2.

Iturbi has already recorded the Granados piece for Victor and we believe that most persons will prefer his version. The reverse side contains the first recorded example we have come across of the work of the distinguished German pianist, conductor, and composer, Bernhard Stavenhagen (1862-1914). This little piece does not strike us as anything of great musical value. It is, however, pleasant to listen to and Miss Joyce plays it very well indeed.

OPERA

Puccini: La Boheme—Che gelida manina (Act I). One side, and **Lenoir: Parlez-moi d'amour.** Michael Bartlett (tenor) with orchestra. 1-12" disc (C-7341M). \$1.25.

This disc is probably aimed at Michael Bartlett's movie audiences. Rudolph's Narrative was sung in the film "On Wings of Song" and the melody on the reverse side of this disc was interpolated in "She Married Her Boss." If you would like to have a souvenir of Michael Bartlett, here it is.

Puccini: Tosca—Vissi d'arte (Act II). One side, and **Verdi: Traviata**—Ah! fors è lui and Sempre libera (Act I). Helen Jepson (soprano) with orchestra conducted by Alexander Smallens. 1-12" disc (V-14184). \$2.

It is easy to understand Miss Jepson's wide popularity with opera, concert, and radio audiences after listening to this disc. She has "what it takes" to thrill any audience and she displays it to the full in these recordings. Her many admirers will hail this record. The reproduction is of the best.

Rimsky-Korsakov—arr. Jaroff: **Sadko**—Song of the Indian Guest (Scene IV). One side, and **Gretschaninoff: Dobrynja Nikititsch** (The Flowers Were Growing in the Fields). Don Cossack's Choir (singing in Russian) directed by Serge Jaroff. 1-12" disc (C-7342M). \$1.25.

Although these are operatic selections this is not an operatic record—it is a recording of the Don Cossack's Choir. If you are fond of the work of this unique organization you will find this disc of interest. The reproduction is not pleasing to us; it sounds as though these singers were trying to make as much noise as possible in a huge, empty auditorium.

Wagner: Die Meistersinger—Oui, c'est vous (Act II). Germaine Martinelli (soprano) and Georges Thill (tenor) with symphony orchestra conducted by Eugene Bigot. One side and **Wagner: Die Meistersinger**—L'aube vermeille brillait (Act III). Georges Thill (tenor) with symphony orchestra conducted by Eugene Bigot. 1-12" disc (C-9125M). \$1.50.

If you do not object to your Wagner sung in French, you'll find this a mighty satisfying record. Thill's voice has that youthful quality which fits the Prize Song perfectly—we can't recall a finer rendition. The love duet *Ja, ihr seid es* from the second act has not been recorded before, and so is a valuable addition. The reproduction throughout is splendid.

Verdi: Macbeth—Sleep Walking Scene (Act IV). One side and **Verdi: Don Carlos**—Oh, Fatal Gift (Act IV). (Sung in German). Gertrude Ringer (Mezzo-Soprano) with Symphony Orchestra. 1-12" disc (BP-95052). \$1.50.

Recordings from *Macbeth* are rare items, thus the importance of this disc. Miss Ringer gives excellent performances of both of the selections she has chosen for this record. Some may prefer her rendition of the *Don Carlos* aria to Onegin's recording which appears in the Victor catalogue. The reproduction on the present disc is excellent.

R. Strauss: Ariadne auf Naxos—Rezitativ und Arie der Zerbinetta. Adele Kern (Soprano) with the Berlin State Opera Orchestra conducted by Alois Melichar. 1-12" disc (BP-95051). \$1.50.

We cannot get excited about Herr Strauss' vocal fireworks, although Miss Kern gives a satisfactory performance. We seem to remember, however, an H.M.V. record of this aria by Maria Ivogün, and if memory serves us well, she gave a much better rendition than we have upon the present disc.

Wagner: Lohengrin—Bridal Chamber Scene (Act 3, Scene 2). Berta Malkin (Soprano) and Fritz Wolff (Tenor) with the Berlin State Opera Chorus and Orchestra conducted by Weigert. 1-12" disc (BP-95059). \$1.50.

In considering this disc, which contains a very much abridged version of the scene, we would say that it is an average performance fairly well recorded.



ORGAN



Bach—arr. Widor: *The Passion of Our Lord According to St. Matthew*—Finale. Charles M. Courboin (The Grand Court Organ, Wanamaker's, Philadelphia). 1-12" disc (V-14321). \$2.

On this disc Victor has achieved the finest organ reproduction we have ever heard. We believe that this statement alone will be sufficient to entice most music lovers to investigate the record. When they do, they will find Courboin at his best upon one of the great organs of the world. Very likely this record will be the one by which organ recordings will be judged for a long while to come. It will be a gauge for both playing and reproduction.

VIOLIN



Bach: Partita No. 1 in B minor (Sonata No. 2)—Sarabande and Double. Bronislaw Huberman (violin). One side and **Bach**—arr. Huberman: *Nun komm' der Heiden Heiland* (Organ Chorale-Prelude). Bronislaw Huberman (violin) with Siegfried Schultze at the piano. 1-12" disc (C-68940D). \$1.50.

We just cannot become enthusiastic about this disc. Huberman's arrangement of *Nun komm' der Heiden Heiland* was made with more thought for Huberman, the violinist, than Bach, the composer, and in our opinion becomes neither good violin music nor good Bach. The reverse side is nice Bach but poor recording. We say poor recording because, on the sample at hand, we constantly hear an extraneous fluttering noise seemingly back of the music. This annoying feature may be eliminated in the regular run of the records. We surely hope so.

Bach: Sonata No. 2 in A minor—Andante and *Partita No. 1 in B minor*—Sarabande. Yehudi Menuhin (violin). 1-12" disc (V-14324). \$2.

These excerpts were originally issued to fill the odd sides of Menuhin's recordings of Bach's *Violin Concerto No. 2 in E Major* and Mozart's *Concerto No. 7 in D Major*. If you have these sets in your library, this disc will not interest you. If you have not, it is well worth investigating.

Sibelius: Nocturne, Op. 81, No. 3. One side and **Palmgren: Canzonetta, Op. 43, No. 3.** Ferenc Vecsey (Violin) and Guido Agosti (Piano). 1-10" disc (BP-35013). \$1.

The interest in this disc rests with Vecsey's fine performance of the little Sibelius piece which was probably written for piano. Reproduction—good.

VIOLONCELLO



Boccherini: Sonata No. 6 in A major (Adagio and Allegro). Maurice Maréchal (cello) with piano accompaniment by Maurice Fauré. 1-12" disc (C-68936). \$1.50.

And now we have a choice between this and the Casals version (V-7258) which has been in the Victor catalogue for quite some time! We have compared these two recordings and either is entirely satisfactory as far as we are concerned. Readers must make their own choice. This lovely old work is positively fascinating—if you do not know it, listen to one or both of these discs. You will thank us for the tip, we are sure.

BAND



Chopin: Funeral March. One side, and **Handel: Saul—Dead March.** Regimental Band of H. M. Grenadier Guards conducted by Major George Miller. 1-12" disc (C-7340M). \$1.25.

The above listing tells the complete story of this disc. All we will add is that we have never heard better reproduction of a band.

MISCELLANEOUS



Durand—trans. Hasselmans: *Chaconne.* One side and **Rameau**—trans. Marty: *Menuets de platée.* Mildred Dilling (harp). 1-10" disc (C-17086D). \$1.

Two pleasing little numbers by the very capable harpist, Mildred Dilling. The copy at hand has some blemishes which spoil the reproduction; these are particularly noticeable on the *Chaconne* side. Better examine your copy carefully before you purchase it.

Rameau: Le Rappel des Oiseaux and La Poule. Paul Brunold (Harpsichord). 1-10" disc (BP-35036). \$1.

The feature of these recordings is that they were made upon a Watters Harpsichord dating from 1737. If you are interested in ancient instruments, investigate this disc; otherwise, pass it by.

Pierne: Chanson de la grand'maman and La veillee de l'ange gardien. Quartet of saxophones (Members of La Garde Republicaine). 1-10" disc (C-281M). 75¢.

If you would like to add a recording of a quartet of saxophones to your collection, this is probably as good as any—one saxophone at a time is usually enough for us.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, MU—Musicraft, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA, PA., U. S. A.

VOL. 5. NO. 5

JULY 1937

By mail to any address
25c. per year

EVERY so often there appears a recording that deserves more than mere review in our columns and this month just such an item comes up for attention. It is Pathe's *Three Centuries of Organ Music*, listed under ORGAN in the present issue of this bulletin. Briefly it is a recorded anthology of the organ music of the 16th, 17th and 18th centuries. The idea was conceived by M. Norbert Dufourcq, who is responsible for the text of the very attractive 32-page booklet which accompanies this set of discs. For those who read French, this little work will be found of inestimable value. It is really a short treatise on the development of organ music during the period mentioned above, as illustrated by the various recordings included in the album.

Works by the following composers, many of whom have not appeared in any record catalogue before, are included in this momentous album: Landino (1325?-1397), Gabrieli (1510?-1586), de Cabezón (1510-1566), Palestrina (1525?-1594), de Santa-Maria (?-1570), Frescobaldi (1583-1643), Froberger (1616?-1667), Hanff (1630-1706), Buxtehude (1637-1707), Pachelbel (1653-1706), Purcell (1658-1695), Couperin (1668-1733), Marchand (1669-1732), de Grigny (1671-1703), Clerambault (1676-1749), J. S. Bach (1685-1750), and Daquin (1694-1772). Each composer is represented by one selection, with the exception of Pachelbel, who has two, and Bach, who has five, including the mighty *Toccata, Adagio and Fugue in C major*, a truly great work that, until this time, has remained unrecorded in its original form. Space does not permit commenting upon the various selections, of which at least a half-dozen are of such importance that they rate especial mention.

We must call our readers' attention, however, to the fact that there is included in this album the first recording of an instrumental work by Palestrina.

M. Dufourcq selected four celebrated European organists to make these recordings and chose the Gonzalez organ of Mme. Henry Gouin of Paris for them to use. The choice of this particular instrument was indeed a very happy one. The organ is probably not very large and, thus, it is ideally suitable for the music contained in this collection. The acoustics of the room in which it is located must be very nearly perfect, for the results obtained by the recorders are such that these records may very well be considered among the best, if not the best, ever made. There are absolutely no annoying echoes in any of the recordings. The organists, all of whom were selected for their special interest in, and their knowledge of, the music they were called upon to play, are: Joseph Bonnet and André Marchal of Paris, Friedrich Mihatsch of Vienna, and Charles Hens of Brussels. In this album is included a descriptive record by M. Marchal upon which he describes and illustrates the various stops and combinations of stops to be found upon the organ used for these recordings.

This anthology shows conclusively that Bach's great genius did not spring from itself but was the culmination of the work of his predecessors for hundreds of years prior to his time. The discs show in a most illuminating way the development of organ music from the early 16th century to the crowning masterpieces of the immortal Johann Sebastian. From that which we have written, we hope that no one will think these records are of educational value only; nothing could be further from the truth. We are very sure that if we knew

nothing of the scheme of this set of discs, and merely looked upon them as an album of organ recordings, we would be of the opinion that the album contains the most interesting and enjoyable group of organ records we had ever heard. To come to the point—if you enjoy unexcelled organ recordings, made by masters of the instrument, you will find this superb set one of the outstanding releases of all time. This album contains twelve 12-inch discs, and the price, complete with M. Dufourcq's interesting booklet, is \$24.

ORCHESTRA



Dvorák: Slavonic Dances (Op. 46, Nos. 4, 5, 7; Op. 76, Nos. 3, 5, 7, 8). Czech Philharmonic Orchestra conducted by Vaclav Talich. 5–10" discs (V-4353 to V-4357) in album. Victor Set M-345. \$5.

Last September Victor issued an album (M-310) containing a number of Dvorák's *Slavonic Dances* played by the same orchestra and also under the direction of Vaclav Talich. Apparently the release of that album met with sufficient response to warrant the issuance of the present set. If you liked the first one and wish more, we can assure you that the second is just as interesting. The music is not too profound for a warm day. It is music to enjoy—plenty of spirit, plenty of life, gaiety, exciting rhythms, lovely melodies and interesting orchestrations. This album is well recorded throughout.

Walton: Façade—Orchestral Suite. London Philharmonic Orchestra conducted by William Walton. 2–12" discs (V-12034 and V-12035). \$1.50 each.

Last October, when we brought the imported pressings of these discs to the attention of our readers, we gave a short biographical sketch of the composer and then went on as follows:

"Mr. W. Rimington, who thinks that 'no better light music has been written since Offenbach and Johann Strauss,' has written a glowing report of these discs for *Rimington's Review* (London). Among the many interesting things that Mr. Rimington has to say about this work, we quote the following:

"The programme note writer of fifty years hence will have a tough task when it comes to sorting out the various editions, sources and orchestrations of *Façade*. It began, you will remember, some nine or ten years ago with what I believe was called "*Façade Entertainment*" inspired by some poems of Edith Sitwell. The poems were recited through a megaphone to the hidden accompaniment of a quinquet. I seem to remember Edith Sitwell herself and Constant Lambert, and on one occasion Basil Maine, taking part in this highly diverting jamboree. Later

an orchestral suite for a biggish orchestra was published by the Oxford University Press, and recently that suite with the addition of certain numbers from the original entertainment scored by Constant Lambert has been a great success as a ballet at Sadlers Wells. These two records contain the whole of the published orchestral suite and some of the pieces scored by Lambert for the Ballet. They are great fun, magnificently recorded, and splendidly played.

"Do not come to the Suite expecting serious music. The whole work is a series of parodies, brilliantly, slightly mordantly, witty. Walton has taken popular types of music and held them up rather affectionately to ridicule. . . . These pieces are the wittiest music known to me, and I recommend them unreservedly to all friends of wit, lovers of a good joke, and the whole fraternity of Proud Possessors of a Sense of Humour."

Rossini: Barber of Seville—Overture. Berlin Philharmonic Orchestra conducted by Wilhelm Fürtwängler. 1–12" disc (BP-95057). \$1.50.

Auber: Fra Diavolo—Overture. Berlin State Opera Orchestra conducted by Alois Melichar. 1–12" disc (BP-95035). \$1.50.

Smetana: The Bartered Bride—Overture. Berlin State Opera Orchestra conducted by Alois Melichar. 1–12" disc (BP-95036). \$1.50.

Three standard overtures, all of which have been recorded a number of times before—it is just a question of which version you may prefer. Better have your dealer play a few of the other recordings for you so that you may make your choice. All of the above recordings are quite satisfactory, and both Melichar and Fürtwängler are, of course, able conductors.

Dukas: L'Apprenti sorcier. Three sides, and **Faure: Shylock**—Nocturne No. 5. Paris Conservatory Orchestra conducted by Philippe Gaubert. 2–12" discs (C-68959D and C-68960D) in album. Columbia Set X75. \$3.

This modern recording will replace the earlier one by the same orchestra and director which now appears in the Columbia catalogue. It is vastly improved and is definitely the version of this work to be chosen. Yes, we know that Toscanini recorded it for Victor seven or eight years ago, but when he did it he was in a great hurry, and in our opinion missed the humor of this delightful piece entirely.

Ketelbey: In a Persian Market. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1–10" disc (V-4338). \$1.

If we wished a record of *In a Persian Market*, we would select the twelve-incher (V-35777) by the International Concert Orchestra directed by Shilkret. For twenty-five cents more we could listen to this piece without a break, and we would have Ketelbey's *In a Chinese Temple Garden* on the other side for good measure. When it comes to "movie" music of

this character, it is our opinion that Shilkret is without a peer.

Moniuszko: Halka—Dance of the Mountaineers. One side, and **Jawnuta**—Mazurka. Polish Radio Symphony Orchestra conducted by T. Mazurkiewicz. 1-12" disc (C-68961D). \$1.50.

Stanislaw Moniuszko (1819-1872) is known largely for his *Halka*, the first thoroughly national Polish opera, and the only one of his fifteen works in this form to be given in America. It was produced in New York in 1903. It is based on Polish folk-like melodies and the selection recorded on this disc is particularly bright and sparkling. The mazurka on the reverse side is from *Jawnuta*, an opera which failed to attain any celebrity even in its native Poland; however, this selection is pleasing to listen to, being very similar to the *Halka* tune. It is interesting to have these pieces played by a native orchestra and it is very likely that this record will attract the attention of those who are interested in the unusual. The reproduction is highly satisfactory.

Debussy trans. Molinari: L'Isle joyeuse. Symphony orchestra conducted by Piero Coppola. One side, and **Debussy trans. Coppola: La Soiree dans Grenade.** Paris Conservatory Orchestra conducted by Piero Coppola. 1-12" disc (V-12033). \$1.50.

These orchestral transcriptions of two of Debussy's popular piano pieces have appeared before to fill the odd sides of the two recordings of that composer's *Iberia*. *L'Isle joyeuse* was included in the earlier recording and *La Soiree dans Grenade* will be found in the album which is now available. A little over a year ago Victor issued the new and much improved recording of *Iberia*, retaining the number of the previous set, M-77. There is probably a demand for Debussy's music in orchestral form and that is very likely the reason for issuing the present disc. However, we cannot recommend it without reservation. The reproduction of *L'Isle joyeuse* is not that which we would term first-class—there are too many crackles on the sample at hand to suit us.

Charpentier: Impressions d'Italie. Lamoureux Orchestra conducted by Albert Wolff. 2-12" discs (BP-95041 and BP-95042). \$1.50 each.

Charpentier's *Impressions d'Italie* is an orchestral suite in five parts: *Sérénade*, *La Fontaine*, *À Mules*, *Sur les Cimes*, and *Napoli*. Only the third and fifth parts are contained on this pair of discs. The work dates from 1887, and might be placed alongside Tchaikowsky's *Capriccio Italien* as Charpentier's musical eulogy of Italy. The music itself is nothing to be particularly excited about although it is pleasant enough to listen to. This recording was made some five or six years ago, but despite that fact it sounds quite up-to-date today—the Polydor recorders were certainly a few years ahead of the rest of the world back in the days when this recording was made.

Delius: Summer Night on a River. London Symphony Orchestra conducted by Sir Thomas Beecham. 1-10" disc (C-17087D). \$1.

Sir Thomas replaces his earlier version of this lovely Delius piece with this superb modern recording. A thoroughly delightful little disc that should find a place in every worthwhile record library.

Lehar: Frasquita—Frasquita Serenade. One side, and **Ronald: Down in the Forest.** Albert Sandler and His Orchestra. 1-10" disc (C-284M). 75c.

Appealing dinner music played in the most ingratiating manner by Albert Sandler and His Orchestra. Well recorded.

CHAMBER MUSIC



Nielsen: Sonata in A major (Op. 9). Emil Telmanyi (violin) and Christian Christiansen (piano). 3-12" discs (V-DB2732 to V-DB2734). \$2.50 each. (Three-pocket album available with this set at 50c extra.)

Carl August Nielsen was born on the Isle of Fyen, Denmark, in 1865, and died a couple of years ago. His first musical experience was as a bugle boy with an infantry battalion at Odense. His early efforts to compose began at that time and were brought to the attention of Niels W. Gade, who arranged to have him admitted to the Royal Conservatoire. He was conductor of the Opera for two years, and later he succeeded Neruda as director of the *Musikforening* (Music Society). Nielsen was a prolific composer in many forms; upon his death he had six symphonies, two operas, four string quartets, two violin sonatas and numerous songs and ballads in the list of his works.

While Nielsen is hardly known on this side of the Atlantic, he was unquestionably the outstanding Danish composer of his time. This set of discs containing his *Sonata in A major*, is the first recording of a major work to reach our attention, and as we are not familiar with his music, we are not in a position to state whether or not it is representative of his work generally. It is original and savors of the Scandinavian—it stems definitely from the north rather than the south. While listening to these discs, the name of Sibelius came constantly to our mind; however, we do not know that either of these men influenced the other, and perhaps we unconsciously associated them in our mind from a geographical point of view rather than a musical one. We do know that we found this sonata of real interest and we expect to listen to it again and again, for we feel that Nielsen has written something here that will reveal itself fully only after more than a perfunctory hearing or two.

Both the performance and the reproduction are excellent. These discs are especially recommended for those who like to delve into music with which they are not at all familiar.

Scarlatti: Fourteen Sonatas for Harpsichord. Yella Pessl (harpsichord). 6-10" discs (C-17091D to C-17096D) in album. Columbia Set 298. \$6.

F major (L384)	A major (L238)
D major (L107)	B flat major (L327)
D minor (L108)	B flat major (L434)
C major (L218)	A minor (L243)
G major (L129)	G major (L490)
B minor (L33)	C major (L205)
D minor (L58)	C minor (L407)

In presenting this album to the music-loving public, Columbia offers a carefully selected group of fourteen Scarlatti sonatas, only one of which (L384) has been recorded before. Domenico Scarlatti (1685-1757) is by far the greatest composer for the harpsichord, both as to quality and quantity. He is credited with over five hundred pieces for this instrument, and from *The Gramophone Shop Encyclopedia* we learn: "There was far more than sheer virtuosity to Scarlatti's keyboard works; they are a treasure house of the purest musical virtues. The popularity of a few of the most lively, exuberant, and ingenious pieces encourages the general opinion that these qualities are the most characteristic, but a little exploration off the narrow beaten path through the Scarlatti repertory reveals scores of works notable for their dramatic force, contrapuntal skill, harmonic daring, and superb lyricism. Perhaps the most startling feature of his music is its amazing modernity. It never has a trace of archaism even to modernist ears and has exerted a strong influence on many contemporary composers."

Miss Pessl has taken great pains to select examples of the work of this prolific composer which would show the scope and variety of his writings. She plays them all in her usual impeccable style. Superb recording is an added feature of this album.

Note: The identifying numbers are those used in the Ricordi edition of Scarlatti's keyboard works edited by Alessandro Longo.

Mozart: Sonata No. 10 in B flat major (K378); Sonata No. 15 in B flat major (K454). Jascha Heifetz (violin) and Emanuel Bay (piano). 5-12" discs (V-14326 to V-14330) in album. Victor Set M343. \$10.

The repertory of recorded music is greatly enriched by these grand recordings. For they are just that! We realize that Mozart tossed off these bonbons without great thought—many of them were presented to his female acquaintances, and are examples of music in the grand manner of the aristocracy of the times. They were written, however, for the enjoyment of the listeners, so let us enjoy them, not analyze them. This you will find easy to do at the hands of Heifetz and the very able pianist, Emanuel Bay. We cannot imagine a more perfect performance than we have on these discs. The excellent reproduction is such that it is quite possible to imagine these great artists are appearing before us in person. Let us turn

from the turmoil of this crazy world of today and spend a pleasant hour with the music that made for the traditional gaiety of a time regretfully long since passed.

Boccherini: Quartet in D major, Op. 6, No. 1. Quartetto di Roma. 2-12" discs (V-DB4462 and V-DB4463). \$2.50 each.

Although Luigi Boccherini (1743-1805) was a prolific composer, having several hundred works to his credit—among them over one hundred string quartets—very little of his music has been recorded. The discs listed above contain the only complete recording of any of his compositions now available. The present quartet is the first of a group of six which Boccherini dedicated to Infante Don Luis of Spain, and is typical of his chamber music generally. It abounds in pleasing, original melodies presented in a dignified style, and gives one the impression that it was conceived with the idea of entertaining its listeners, rather than exploiting the technical ability of the players. It is well performed and recorded, and should be of especial interest to all those who are building a library representative of the development of music—particularly chamber music.

Mozart: Quartet No. 25 in F major (K590). Stradivarius String Quartet. 3-12" discs C-68956D to C-68958D) in album. Columbia Set 296. \$5.

This is the first domestic release of this work which is the third in the group of three quartets which Mozart composed for his patron, Friedrich Wilhelm II, and the last work the composer produced in this form. His royal patron was a student of the violoncello and so the part for that instrument is not neglected. There is no lack of balance, however, and after listening to this recording, we are at loss to understand why this delightfully profound work is not more often heard. The Stradivarius Quartet gives a uniformly fine performance, and the reproduction is of the best.

In einem kühlen Grunde und Muss I denn, Muss I denn zum Städtele hinaus (Folksongs—arr. Kassmayer). Prisca Quartet. 1-10" disc (BP-35037). \$1.

Two little German folksongs attractively arranged for string quartet and nicely played by the Prisca group. Well reproduced.

Brahms: Quartet No. 2 in A major (Op. 26). Rudolf Serkin (piano) and Adolf Busch (violin); Karl Doktor and Hermann Busch of the Busch Quartet. 4-12" discs (V-14344 to V-14347) in album. Victor Set M-346. \$8.

We have often wondered why Victor did not add this fine recording to its domestic catalogue. It has been familiar to us since it was released in England in June 1933. We know that a number of sets have been imported, and with great satisfaction to the purchasers. It is a work of robust character and is typical of the younger Brahms—he who enjoyed a coarse joke or two and could not help injecting a

little vital humor into his writings. The artists who recorded this work are thoroughly capable of the task at hand and give a performance that is eminently satisfactory. We are sure you will be pleased with the reproduction.

CONCERTO



Handel: Concerto for Harpsichord and Orchestra (No. 6, B flat major, Op. 4, No. 6). Three sides, and **Harpsichord Suite No. 11**—Sarabande and Gigue. Mme. Roesgen-Champion (harpsichord) with orchestra conducted by Piero Coppola. 2-10" discs (V-4363 and V-4364). \$1 each.

(This annotation is reprinted from the June 1935, issue. It appeared in this place when the imported recording of this work was reviewed.)

A jolly bit of Handel, this *Concerto for Clavecin and Orchestra*. It is in three movements marked *Allegro*, *Larghetto* and *Allegro Moderato*. Each movement occupies one side and the fourth side is given over to a very attractive *Sarabande and Gigue*. Mme. Roesgen-Champion is a most capable artist, and the orchestral support given by M. Coppola is thoroughly adequate. The reproduction of both the solo instrument and the orchestra is excellent.

OPERA



Wagner: Lohengrin—Lohengrins Ankunft; Elsas Befreiung (Act 1). Fritz Wolff (Tenor) and Berta Malkin (Soprano) with the Berlin State Opera Chorus and Orchestra conducted by Weigert. One side, and **Wagner: Lohengrin**—Grals-Erzählung; Lohengrins Abschied (Act 3). Fritz Wolff (Tenor), Henriette Gottlieb (Soprano) and Otto Helgers (Bass), with the Berlin State Opera Orchestra conducted by Weigert. 1-12" disc (BP-95060). \$1.50.

The feature of this recording is the superb singing of Fritz Wolff, a Wagnerian tenor of the first-order. It is well worth the price of this disc just to hear him in these two scenes from *Lohengrin*. The supporting cast is adequate and the recording highly satisfactory. A Wagnerian recording that we can highly recommend!

Beethoven: Fidelio—Recitativ und Arie des Florestan (Act 2). Franz Volker (Tenor) with the Berlin State Opera Orchestra conducted by Alois Melichar. 1-12" disc (BP-95055). \$1.50.

(This annotation is reprinted from the April 1936, issue. It appeared in this place when the imported recording of this work was reviewed.)

A very fine rendition of this important aria from Beethoven's *Fidelio*—there is no recording of it listed in the domestic catalogues. Excellent reproduction makes this a disc that should find its place in many American record libraries.

Donizetti: Don Pasquale—Serenata (Act III). One side, and **Rossini: L'Italiana in Algeri**—Lanquir per una bella (Act I). Luigi Fort (Tenor) with orchestra. 1-10" disc (C-4157M). \$1.

This disc will introduce the Italian tenor, Luigi Fort, whose light voice of lyric quality is well suited to the selections he has chosen. The recordings were very likely made some time ago and the reproduction is not quite up to our present standards.

Mozart: Die Entführung aus dem Serail—Konstanze, Konstanze dich wiederzusehen (Act 1) and Wenn der Freude Tränen fließen (Act 2). Julius Patzak (Tenor) with the Berlin State Opera Orchestra conducted by Leo Blech. 1-12" disc (BP-95056). \$1.50.

Julius Patzak gives two fine performances of these arias from Mozart's sparkling opera. The reproduction is satisfactory.

CHORAL



Palestrina: Missa Brevis (Sung in Latin). The Madrigal Singers conducted by Lehman Engel. 3-12" discs (C-68963D to C-68965D) in album. Columbia Set 299. \$5.

We might have wished that the recording of Palestrina's *Missa Brevis* had been entrusted to one of the truly great choirs rather than to a mixed group of some eighteen singers. In our opinion, however, they give a very creditable rendition and the reproduction is quite satisfactory. It is our experience that those persons who are interested in recordings of Palestrina are extremely critical and for that reason we suggest that this album be heard before it is purchased. Among the available Palestrina recordings we do not recall one that has been universally acclaimed.

Bortniansky: Ich bete an die Macht der Liebe. One side, and **Faure: Harre, meine Seele**. Berliner Solistenvereinigung with orchestra. 1-12" disc (V-EG3735). \$1.35.

This little disc is of interest for two reasons—it supplies some very fine choral singing in the German manner, and it brings to our attention Dimitri Bortniansky (1752-1825), a Russian composer largely known for his choral and church music, who is very sparsely represented in the present record catalogues. Neither of the pieces on this record are of any great musical value, but if the rich harmonies of a finely trained chorus appeal to you, it is very likely that you will find these recordings very much to your liking.

Handel: David's Psalm 100. One side, and **Bach: Cantata No. 6 (Bleib bei uns)**. Copenhagen Academy Chorus and Orchestra, directed by Walter Meyer-Radon. 1-12" disc (BP-95049). \$1.50.

We were not very much impressed with this record when we reviewed the imported pressing a little over

a year ago, and upon hearing it again we see no reason to change our opinion. The chorus work is none too clear-cut and we have heard much better choral reproduction. However, we know of no other recordings of these two selections, so if you must have this music, this is the only version available.

Brahms—arr. Berten: **In Stiller Nacht**. One side and **Schulz**—arr. Berten: **Schlafe ein, mein Kindlein**. Berliner Solistenvereinigung, with orchestra. 1-10" disc (V-EG3749). \$1.35.

Brahms *lieder* arranged for mixed chorus—we can just see a group of singing teachers standing quite erect and rendering these pieces in their best school-room manner. No one could criticise it—and no one could get very excited about it, either. Pedantic is the word of which we are thinking.

VOCAL



Songs of Chabrier, Debussy, Faure, and Ravel. Pierre Bernac (Tenor) with piano accompaniment by Francis Poulenc. 4-10" discs (V-DA4889 to V-DA4892). \$1.85 each. (Four-pocket album available with this set at 50c extra.)

V-DA4889 *Faure*—Jardin Nocturne
Prison

V-DA4890 *Debussy*—La Grotte
Deux Rondels

V-DA4891 *Ravel*—Sainte
Sur l'herbe

V-DA4892 *Chabrier*—Ballade des gros Dindons
L'Ile heureuse

"A French Song Recital" might be a good title for this set of discs, for it contains eight songs by French composers, sung by a gifted French tenor to the accompaniments of the celebrated French composer, Francis Poulenc. M. Bernac has a most pleasant voice, crystal clear throughout its rather wide range, and his diction and enunciation are models of perfection. Exceptionally fine recording is a feature of this attractive set of records.

Marx: Und Gestern hat er mir Rosen gebracht; one side, and **Venetianisches wiegenlied.** Hedwig Jungkurth (Soprano) with Berlin State Orchestra conducted by Bruno Seidler-Winkler. 1-10" disc (V-EG3795). \$1.35.

Last month we had examples of the songs of Joseph Marx sung by Paul Engel (baritone) released by the Friends of Recorded Music, and this month we present further examples by Hedwig Jungkurth (soprano) recorded in Germany under the direction of Bruno Seidler-Winkler. Perhaps the songs which Miss Jungkurth has selected suit her better than Mr. Engel's did him; in any case, the musical results obtained on the German disc are by far the more satisfactory. If you only wish one example of the work of Herr Marx, by all means select Miss Jungkurth's record.

Buxtehude: Cantata No. 12, O Fröhliche Stunden (Sung in German). Ethel Luening (Soprano), Joseph Reilich and Ralph Hersh (Violins), Sterling Hunkins (Cello) and Ernst Victor Wolff (Harpichord). 1-12" disc (MU-1009). \$1.50.

Handel: Nell Dolce Dell' Obio (Secular Cantata) (Sung in Italian). Ethel Luening (Soprano), Otto Luening (Flute), Sterling Hunkins (Cello) and Ernst Victor Wolff (Harpichord). 1-12" disc (MU-1010). \$1.50.

On these discs we have a fine example of the militant music of the early Lutheran church, and of the secular chamber-cantata which was so immensely popular during the late seventeenth and early eighteenth centuries. The Buxtehude item is of particular importance, in that it is the only recording of a vocal work by this great master who immediately preceded Bach, and to whom the young Bach went for inspiration and guidance. The text is by Johann Rist, a North German dramatic and religious poet, and describes the victory of Christ over the forces of evil.

The Handel cantata dates from 1707, and is an especially fine example of a work in this form. Because of a Papal interdiction between 1690 and 1700 issued against the opera, composers were restricted to music for the church or chamber, and so the *Cantata da Camera*, which was conceived nearly a hundred years previously, flourished and became the most popular form of secular music of its period. Handel, as a very young man, had the opportunity of meeting and associating with Corelli and Scarlatti, leaders in the development of this type of cantata, and was greatly influenced by these masters. The present work very definitely shows this influence.

The performances of the artists who have produced these recordings are commendable, and the reproduction is highly satisfactory.

Haydn: The Creation—With Verdure Clad, No. 8. One side, and **Bishop: Should He Upbraid** (Shakespeare). Dora Labbette (Soprano) with orchestra conducted by Clarence Raybould. 1-12" disc (C-9115M). \$1.50.

Dora Labbette presents satisfactory renditions of these interesting pieces. Neither of them appear in the domestic catalogues and so this disc is particularly welcome. The reproduction is well up to English Columbia's high standard.

Sargent—arr. Huges: **The Palatine's Daughter**. One side, and **Liddle: Molly Bawn**. Robert Irwin (Baritone) with piano accompaniment by Reginald Paul. 1-12" disc (V-25590). 75c.

John McCormack stands sponsor for this young baritone, and well he may, for if we were asked to describe his singing we would say it was McCormack's voice of his early years, pitched in a lower key. Attractive accompaniments by Reginald Paul are important features of this well recorded disc.

Moszkowski: Liebe Kleine Nachtigall. One side, and **Delibes: Die Madchen von Cadix.** Miliza Korjus (Soprano) with orchestra conducted by Bruno Seidler-Winkler. 1-12" disc (V-12036). \$1.50.

We were quite enthusiastic about this record when we brought the imported pressing to the attention of our readers early this year and from comments which we have had we know that this enthusiasm has been shared by a large number of music lovers. We can therefore recommend it at this time with double confidence. Korjus has a youthful voice of rare freshness and charm, and if colorature singing of the first order interests you, by all means investigate this disc.

Gorin: Caucasian Melody. One side, and **Kasbek** (Caucasian Folk Song arranged by Bolin). (Charles) Igor Gorin (Baritone) with orchestra directed by Nathaniel Shilkret. 1-10" disc (V-4337). \$1.

We understand that Mr. Gorin is being groomed for his sound film debut and that his radio engagements and recordings are being put forward as samples of his art. They are very enticing samples and indicate a voice of rich color and great force. If he is as handsome as he is reputed to be, his success on the films should be assured. He turns out these two Russian songs with a spirit and fire that make the recordings on this disc real thrillers. Superb reproduction obtains.

Schubert: Ave Maria. One side, and **Aufenthalt** (sung in German). Marian Anderson (Contralto) with piano accompaniment by Kosti Vehanen. 1-12" disc (V-14210). \$2.

Marian Anderson has just closed a most successful American tour during which she has added many music lovers to her great list of admirers. The release of this disc is, therefore, most timely, and it should enjoy wide popularity among Miss Anderson's clientele. There has been considerable demand for a recording of this artist's version of Schubert's *Ave Maria*.

Brahms: Lerchengesang. One side and **Schubert: An Sylvia.** Karl Erb (Tenor) with piano accompaniment by Bruno Seidler-Winkler. 1-10" disc (V-EG3687). \$1.35.

If you are a passionate student of *lieder* you will find much to admire on this disc. It is not a record for the average listener. It has its faults, but it has much to recommend it to those persons who appreciate the art of fine singing.

ORGAN



Three Centuries of Organ Music. Joseph Bonnet, Charles Hens, André Marchal, and Friedrich Mihatsch (Gonzalez organ in Mme. Henry Gouin's Salle de Musique at Paris). 12-12" discs (PAT-62 to PAT-73) in album. \$24.

Note: For a review of this set see the editorial on page 1 of this issue.

PIANO



Debussy: The Children's Corner — Suite. Walter Gieseking (piano). 1-12" disc (C-68962D). \$1.50. 1-10" disc (C-17088D). \$1.00.

The *Children's Corner* was dedicated to the composer's little daughter. The inscription reads, "To my dear little Chouchon, with her father's affectionate apologies for what follows." She died in 1919 at the age of fourteen, eleven years after the work was completed. Debussy conceived this music, in the mood of children, for adult consumption; in no case did he attempt to write something for the enjoyment of tiny tots as might be inferred from the titles of these little pieces.

The large record contains: *Dr. Gradus ad Parnassum*, *The Snow is Dancing*, *The Little Shepherd*, and *Golliwog's Cake-Walk*. The small record contains: *Jimbo's Lullaby* and *Serenade for the Doll*. In considering this recording, it is just a question whether or not it is to be preferred to Victor's version by Alfred Cortot. To our mind, Gieseking outshines Cortot in his appreciation of Debussy's gentle humor, which is, of course, the spice of this fascinating concoction. Cortot's recording is priced at \$4 while Gieseking's is but \$2.50; we doubt if anyone will think that it is worth the difference. We would choose Gieseking's if it were the same price—at \$2.50 it is a great bargain.

Prokofieff: Sarcasme, Op. 17, No. 5. One side, and **Glazounov: Etude de Concert in C Major, Op. 31, No. 1.** Alexander Borovsky (piano). 1-10" disc (BP-35038). \$1.

Borovsky has certainly picked contrasting music for this little disc—Glazounov represents Royal Russia and Prokofieff the Russia of today. It is rather an indigestible dose to take one of these pieces immediately after the other; however, if we purchase this record, we suppose we are under no obligation to play both sides at the same sitting. Borovsky is a fine pianist and handles these little pieces in a superb way. The reproduction is very good.

Schumann: Papillons (Op. 2). Alfred Cortot (piano). 2-10" discs (V-1819 and V-1820). \$1.50 each.

Students of the piano will welcome this authoritative performance of Schumann's *Papillons*—a piece which nearly all of them have met in their studies. Cortot gives a rendition that may readily be taken as a gauge, for he is one of the great Schumann players of our time. Excellent recording is a feature of this disc.

Mozart: Sonata in F major (K. 332). Five sides, and **Rondo in D major (K. 485).** Ernst Victor Wolff (piano). 3-12" discs (MU-1013 to MU-1015) in album. \$5.

Ernst Victor Wolff demonstrates clearly that this seemingly simple piano piece may hold the elements of extreme beauty and charm, when played by a sym-

pathetic artist who has within himself the appreciation of the refined subtleties of this lovely music. We have here as fine an example as we can name of a truly superb performance of a Mozart piano composition. The reproduction of the piano is extremely faithful; there is, however, slightly more needle hiss than we are accustomed to hear.

Bach trans. Perrachio: **Chorale-Prelude**—Allein Gott in der Hoh' sei Ehr. One side, and **Haydn**: **Sonata in C major**—Rondo. Emma Boynet (piano). 1-10" disc (V-4336). \$1.

Two charming little pieces played with fine artistry by Isadore Philipp's outstanding pupil and assistant, Emma Boynet. A disc for those who appreciate unpretentious piano playing marked with intelligence and refinement. The reproduction is excellent.

BAND



Letts: **Silver Jubilee March**. One side, and **O'Donnell**: **The Crusader March**. The B. B. C. Wireless Military Band conducted by B. Walton O'Donnell. 1-10" disc (C-285M). 75c.

Two stirring marches played by a fine band and recorded in excellent fashion. If you like to hear a real brass band once in a while, don't miss this disc.

VIOLIN



Bartok—arr. Szekely: **Roumanian Folk Dances**. Joseph Szigeti (violin) with piano accompaniment by Bela Bartok. 1-10" disc (C-17089D). \$1.

This record was formerly listed in the Columbia catalogue under the number 2293D but was discontinued several years ago. It is very likely that numerous requests have encouraged Columbia to re-list it. Bartok is an authority on folk music of this region and so a disc containing his music with himself at the piano is of more than ordinary interest. The reproduction is highly satisfactory.

Wieniawski: **Souvenir de Moscow** (Airs russes), Op. 6. Yehudi Menuhin (violin) with piano accompaniment by Marcel Gazelle. 1-12" disc (V-14352). \$2.

An adequate recording of this showpiece for violinists has been missing from the American catalogues for a long while. This version will fill the vacancy to the entire satisfaction of all, we are absolutely sure. Menuhin tosses off this difficult piece with an ease that is certainly astounding. The excellence of the reproduction is an added feature.

Glazounow: **Meditation** (Op. 32). One side, and **Wieniawski**: **Scherzo Tarantelle** (Op. 16). Jascha Heifetz (violin) with piano accompaniment by Árpád Sándor. 1-12" disc (V-14323). \$2.

These two selections were used to complete the odd

sides in Heifetz's recordings of Glazounow's *Concerto in A minor*, Op. 82, and Wieniawski's *Concerto No. 2 in D minor*, Op. 22. If you have these sets in your collection you will not be interested in this disc; if not, you will find this a mighty attractive record.

MISCELLANEOUS



Bach: **Partita No. 6 in E minor**. Ernst Victor Wolff (harpsichord). 2-10" and 1-12" discs (GT-10.101 to GT-10.103) in album. \$4.

The striking thing about this recording is the great depth of tone and variety of color which the recorders have captured and etched on these discs. It is very likely largely because Dr. Wolff uses a modern Maendler harpsichord which is capable of producing tones and combinations of tones which are not to be had in such volume upon other instruments. Excellent recording technique has undoubtedly aided in bringing about the startling results obtained.

The *Partita No. 6 in E minor* is one of the great, if not the greatest, works that Bach produced in this form, and as it has not been available before it should find its way promptly into every representative Bach collection. This suite of classic dance forms dates from 1731 and is the work of the mature Bach. It was the last installment of the *Clavierübung I* and consists of the following parts: *Toccata, Allemande, Courante, Sarabande, Aria, Tempo di Gavotta*, and *Gigue*.

Dr. Wolff, realizing the bigness of this profound work, carries it through in a robust manner with a high regard for sincerity of purpose. He gives us many Bach in the masculine manner.

Windsor: **Mallorca**. One side, and **Flowers of the Forest** (traditional). Pipe Major Forsyth (bagpipe). 1-10" disc (C-283M). 75c.

Bagpipe records are very scarce—perhaps that is not so sad as it seems. In any case, we do not profess to be a judge of bagpipe playing, but as Major Forsyth is the "King's Piper" (he tells us so on each side of this disc before he begins to play), we should think that his performances are pretty near "tops." In announcing the disc Columbia gives this vital bit of gossip: "After a day's golfing, the Prince of Wales would motor to a secluded corner and for hours walk up and down playing the bagpipes. During 1934 he composed the score of *Mallorca*. The traditional melody *Flowers of the Forest* is a favorite air of His Royal Highness."

In case you have forgotten, the Prince of Wales referred to is now the Duke of Windsor. He is the one who renounced the throne to marry an American, whose name we can't recall at the moment. However, that's not important, for he is now more likely "paying the piper" than playing the pipes.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS - - - - PHILADELPHIA, PA., U. S. A.

VOL. 5. NO. 6

AUGUST 1937

By mail to any address
25c. per year

ARE your children studying French? If so, they will very likely be interested in a little album of records which has recently been released in France. It contains the following Perrault fairy tales: *Le Petit Chaperon Rouge*, *Le Petit Poucet*, *Le Chat Botté*, *Cendrillon*, *La Belle au Bois Dormant* and *Barbe-Bleue*. Each story is arranged in the form of a play, with each character taken by a capable artist. Some of the lines are spoken and some of them sung—very attractive musical settings have been prepared by M. Zimmermann. Especial emphasis has been placed on the diction, as these discs were produced for the enjoyment of little children and it is extremely important that they catch every word. Of course, it will be very much more difficult for your children to catch them all, than it will be for the little French boys and girls for whom they were primarily made. However, a printed text is supplied so that your little folks may read and listen at the same time. It is very likely that after the records have been repeated a few times each word will be clearly understood. Appropriate sound effects are introduced throughout the little plays, which give added zest to the performances.

On the cover of the album, printed in bright colors, is a composite picture depicting scenes and characters from the various stories. We cannot imagine anything that will attract children to the study of French so easily and so enjoyably as this little album of records. They will have such fun playing the discs, and will be learning new words and their proper pronunciation without even thinking of what they are doing. Schools that are alert to new methods will very likely be greatly interested in this album, and they will be glad to know that any number of copies of the text may be

had for class use upon special order and at a very reasonable price per dozen. The set consists of six 10-inch discs, the text and album. The price is \$8.25.

* * *

Many of our readers keep a complete file of this little bulletin for reference. During the vacation period, it is very possible that a number or two may be missed; if so, we shall be glad to supply back-copies of recent issues to any of our subscribers who may request them. Also, may we state again that it is not necessary to purchase records in order to be placed on our subscription list. We shall be pleased to send *The New Records* for one year to anyone who will remit the small subscription fee of 25¢ (stamps are acceptable).

ORCHESTRA



Tschaikowsky: Romeo and Juliet—Overture. Five sides, and **Sibelius: Swan White Suite**—Maiden with the Roses (Op. 54). Boston Symphony Orchestra directed by Serge Koussevitzky. 3-12" discs (V-14353 to V-14355) in album. Victor Set M-347. \$6.50.

This new "higher fidelity" recording will replace the earlier one by the Philadelphia Orchestra which has enjoyed such well-earned popularity during the several years which it has been available. There may be those who will think that Stokowski gives a better reading than the present director, but we do not believe that any will feel that the superior reproduction does not much more than compensate for their real or imaginary preference for the Philadelphia leader. To those to whom this Tschaikowsky music appeals, we recommend this set without reservations of any kind.

Beydts: A travers Paris. Orchestra under the direction of Louis Beydts. 2-10" discs (V-K7811 and V-K7812). \$1.35 each.

On these two little discs, Louis Beydts gives us a performance of his suite of "four musical pictures for fourteen instruments" which he calls *Across Paris*.

The work is in the modern French idiom, and to us seems uneven in quality. The first two "pictures," *Cluny* and *Le Lourve*, are by far the best. This work is the first that we have heard by M. Beydts, and as a matter of fact we had never heard of the gentleman until these records reached the studio. Perhaps some of our readers may be able to give us some information regarding this composer—the reference books which we have at hand do not mention him. He must be of some importance, else the French Gramophone Company would not list these discs.

Thomas: Mignon—Overture. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-12038). \$1.50.

Weber: Euryanthe—Overture. The B.B.C. Symphony Orchestra conducted by Sir Adrian Boult. 1-12" disc (V-12037). \$1.50.

Perhaps these are recordings to end all recordings of these popular overtures. There is about a dozen recordings of each available and now with the addition of these two "higher fidelity" versions we feel sure that the wishes of all music lovers may be fully satisfied without any further help from the recorders. *Mignon* and *Euryanthe* may not hold any charm for you, but if you wish to hear orchestral reproduction that will thrill you by its lifelike quality, ask your dealer to play either of these discs for you.

Chopin—orch. Aubert: *The Enchanted Night* (La Nuit ensorcelée). Orchestre Symphonique conducted by Louis Aubert. 2-12" discs (C-68984D and C-68985D) in album. Columbia Set X76. \$3.

Louis Aubert has taken a number of Chopin piano pieces and transcribed them for orchestra in arranging this suite, which he is pleased to call *The Enchanted Night*. We cannot see that the work has any real musical value but we imagine that we might enjoy this music very much in the proper atmosphere. We suggest a balmy evening, a full moon, a beautiful girl, and a tall glass well filled with chipped ice and—lemonade.

Weber: Der Freischütz—Overture. The London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-68986D). \$1.50.

And now that Sir Thomas Beecham has recorded this famous overture, in our opinion, it may be forgotten by the recorders and considered as finished business. We doubt if anyone else could improve on Sir Thomas' recording; however, for those who do not agree with us, there are several others available in the different catalogues.

Verdi: Giovanna d'Arco—Overture. Milan Symphony Orchestra conducted by Cav. Lorenzo Molajoli. 1-12" disc (C-68983D). \$1.50.

Of Verdi's *Giovanna d'Arco* nothing remains but the overture, and as it is not available in any of the domestic catalogues, this spirited recording by the Milan Symphony under Cav. Molajoli is very welcome. The reproduction is quite satisfactory.

OPERA



Donizetti: Lucrezia Borgia—Come e bello, quale incanto (Prologue), and M'odi, ah! m'odi. G. Arangi-Lombardi (soprano) with orchestra. 1-12" disc (C-9129M). \$1.50.

Arangi-Lombardi is the typical Italian dramatic soprano and sings these arias just as her Italian audiences wish her to, and with telling effect, if you fancy that sort of dramatics. In view of the fact that *Lucrezia Borgia* is no longer given, this disc may have some historical interest. The reproduction is highly satisfactory.

Wagner: Tannhäuser—Blick' ich umber (Act 2) and Lied an den Abendstern (Act 3). Heinrich Schlusnus (baritone) with the Berlin State Opera Orchestra conducted by Leo Blech. 1-12" disc (BP-95054). \$1.50.

It seems very probable that even the most critical lover of Wagner will join us in giving high praise to Schlusnus' singing of these two popular arias. The reproduction is very fine.

CONCERTO



Handel—arr. Casadesus: *Concerto in B minor*. William Primrose (viola) and chamber orchestra conducted by Walter Goehr. 3-12" discs (C-68975D to C-68977D) in album. Columbia Set 295. \$4.50.

In the announcement of this set, we are told that Henri Casadesus, the founder of the *Société des Instruments Anciens*, and himself a viola player of repute, recently found this Handel work. The original contained merely the melody and a sketchy figured bass. From this M. Casadesus developed the lovely concerto which we have upon these records. As Handel was a most prolific writer, there must be much more fine work hidden away somewhere awaiting discovery; perhaps M. Casadesus, during his research into the realm of old music, will find other items. If he does, we hope he will treat them as he has this attractive piece.

William Primrose gives a fine performance and is ably supported by the appropriately small orchestra under the direction of Walter Goehr. As the English recorders have done a fine job, this set can be recommended from every angle.

Bach: Concerto No. 1 in A minor. Yehudi Menuhin (violin) and the Paris Symphony Orchestra conducted by Georges Enesco. 2-12" discs (V-14370 and V-14371). \$2 each.

We recall the Columbia recording of this work played by Huberman, which appeared several years ago, and at that time it seemed to us that the music was a bit dull going. We still think that this piece is not by any means the best Bach, but either we have learned more fully to appreciate the great master, or the genius of Menuhin has instilled into

the music a certain subtle charm, we don't know which. In any case, we found the present recording most attractive. We have played it several times, and each time we found something new to admire and enjoy. Superb reproduction is an added feature.

CHAMBER MUSIC



Beethoven: Quartet No. 5 in A major (Op. 18, No. 5). Lener String Quartet. 3-12" discs (C-68969D to C-68971D) in album. Columbia Set 301. \$5.

At last we have an entirely adequate recording of Opus 18, No. 5; the only other version is the French Columbia one by the Capet Quartet, which we have always hesitated to recommend. We just never felt that the Capet players were capable of giving a good Beethoven performance. With the addition of this set, quite satisfactory recordings of all sixteen of the Beethoven quartets are now available.

In the present set, we feel that the Lener Quartet have given about as fine a performance as we have ever heard them give; and that is pretty high praise, for they have some mighty fine recordings to their credit, as all record collectors know. To listen to the slow third movement as played in this set is to be charmed by music that carries one away into the realm of the ethereal. It is in this movement that the Lener players show the perfection they have attained by years of association and continued earnest and intelligent effort. As the reproduction is of great excellence, we can recommend this set unequivocally.

Mozart: Quartet in F major (K.590). The Budapest String Quartet. 3-12" discs (V-14360 to V-14362) in album. Victor Set M-348. \$6.50.

Last month Columbia issued its version of this work by the Stradivarius String Quartet and now we have the Victor version by the Budapest players. We were entirely satisfied with the performance by the Stradivarius group until we heard the present recording, and now we are not just quite sure where we stand. We have played both sets several times and are rather of the opinion that the ensemble work of the Budapest Quartet is a shade the better. If it is impossible for you to hear both sets and make your own comparison, we suggest that you select the Victor version, for we are sure that you will be satisfied with it. Sometimes we regret that two recordings of the same work are issued practically at the same time, which makes it imperative for us to play both of them again and again, but in this case we have no complaint, for we had a glorious time listening to this lovely chamber work. It was not overly familiar to us, and as we listened to it, and each re-playing brought forth additional beauties that were not immediately discernible, we wondered why this utterly charming music was not more often heard in the concert hall. Don't worry too much about

which set to choose, but lose no time in making yourself acquainted with this delightful work.

Dittersdorf: String Quartet No. 6 in A major.

Played by the Perole String Quartet. 2-12" discs (MU-1017 and MU-1018). \$1.50 each.

In the leaflet which accompanies this pair of discs, Philip Miller writes an interesting little appreciation of the Viennese violinist and composer, Karl von Dittersdorf (1739-1799), from which we quote in part.

"In his day Dittersdorf cut a far more gallant figure than Mozart, Haydn or even Gluck, but to most of us now he is only a name in the history books. It was both the fortune and fate of Dittersdorf to be completely typical of his time. Unlike Haydn and Mozart, he was content to express the superficial thought and shallow glory of court life, and rarely attempted to uncover those feelings and emotions which remain the same in the men of all ages. This accounts at once for his immediate popularity and his subsequent neglect. Though he was intimate with Gluck and Mozart, and had the privilege of playing in the first readings of some of the latter's quartets, he absorbed nothing of the universality of utterance which characterized the works of these two men.

"Nevertheless, Dittersdorf was a prolific and gifted composer, and it was inevitable that some of his music would reach a level well above his average. . . . The Quartet in A . . . must have been one of the exceptional works which caused adverse criticism during the composer's lifetime because of the rather daring harmonic relationships in which he indulged. . . .

"Because of the glory that was his, and because to know him will add to our understanding of Mozart and Haydn; because above all, at his best his music is witty and graceful, Dittersdorf deserves to be better known than he is today."

Those who are interested will find that the Perole String Quartet give an appropriate reading of this little-known work, and that the recording is highly satisfactory.

Rieti: Quartet in F major. Pro Arte Quartet. 2-10" discs (V-1821 and V-1822). \$1.50 each.

Vittorio Rieti was born in Alexandria, Egypt, of Italian parents, on January 28, 1898. He is largely self-taught, although he studied for a while with Frugatta in Milan, and took a series of ten lessons in orchestration with the late Ottorino Respighi. Finally, he studied composition under Alfredo Casella, the acknowledged leader of the modern school of Italian composers. It was Casella who first brought this young composer to the attention of the music loving public by playing his *Concerto for Wind and Orchestra* at a festival of the International Society for Contemporary Music held at Prague in 1924. In speaking of Rieti's music, Casella has said: "His compositions are characterized by extreme clarity; in a certain sense, they may be said to be inspired by classic models, so limpid in their quality

and so clear in the method of their construction. . . . Another feature of Rieti's music is the fine sense of humor which runs through it all. In his hands popular and comic elements acquire significance, and an amazing vivacity; the themes leap up and dance lightly in ordered play of counterpoint and counter-melody."

The present recording contains the first work of Rieti's to reach the recording studio and is therefore particularly welcome. It gives many of us the first opportunity we have had to hear any of this young Italian's compositions. It is a lively little work in three, instead of the usual four movements, and exemplifies neatly the humor for which its composer is noted. It bears repeated playing and is recommended to those who are interested in modern chamber music which is totally different. The Pro Arte Quartet play it with fine spirit as though they were fully enjoying their work. The reproduction is highly satisfactory.

Beethoven: Sonata in C major (Op. 102, No. 1). Pablo Casals (cello) and Mieczyslaw Horszowski (piano). 2-12" discs (V-14366 and V-14367). \$2 each.

Another important item is added to the list of Beethoven's recorded works with this superb recording of the first of a pair of sonatas for violoncello and piano which dates from 1815. Now, of the five works which Beethoven wrote in this form, only two remain missing from the record catalogues, the first and the last, namely: the one in F major, Opus 5, No. 1; and the one in D major, Opus 102, No. 2. As there seems to be an attempt on the part of the record manufacturers to make available practically all of the works of this important composer, it is probably only a matter of a little time before these missing items will be forthcoming. We believe that nearly everyone will be highly pleased with the present recording by Casals and Horszowski, and we make bold to suggest that they be entrusted with the task of recording the missing pair of sonatas when the time comes.

Nielsen: Quintet for Wind Instruments (Op. 43). Det. Kgl. Kapels Blaeserkvintet. Seven sides, and **Taagen Letter.** Gilbert Jespersen (flute) and Fru Valborg Paulsen (harp). 4-12" discs (V-DB5200 to V-DB5203). \$2.50 each. (Four-pocket album available with set at 50¢ extra.)

Last month we noticed a sonata for violin and piano (*Sonata in A major*) by the distinguished Danish composer, Carl August Nielsen, and at that time we stated that we were not familiar with the work of this writer but that we felt that his sonata was worthy of repeated playings and that we thought its beauty would only be revealed after the work had been heard a number of times. Since last month we have played the sonata over at least a dozen times and always with greater and greater enjoyment. This month presents a much more difficult problem. Nielsen's *Quintet for Wind Instruments* is, in itself,

unique; we humbly admit that we are at a loss as to how to describe it. It is at once old-fashioned and modern. To say the least it is interesting. It is recommended to those adventurous souls who will try anything once. The work is in three parts and is written for flute, oboe, clarinet, bassoon and horn. The artists who record it are of the first rank and the reproduction throughout is of the very best. If you would like to add an item to your collection which is different, here is one.

PIANO



Chopin: Polonaises. Arthur Rubinstein (piano). 8-12" discs (V-14281 to V-14288) in album. Victor Set M-353. \$16.

No. 1 in C sharp minor, Op. 26, No. 1

No. 2 in E flat minor, Op. 26, No. 2

No. 3 in A major, Op. 40, No. 1

No. 4 in C minor, Op. 40, No. 2

No. 5 in F sharp minor, Op. 44

No. 6 in A flat major, Op. 53

Fantaisie No. 7 in A flat major, Op. 61

Andante Spianato, Op. 22

Grande Polonaise in E flat major, Op. 22

Just about a year ago, these recordings were announced in England, and since that time music lovers all over this country have dispatched orders to the various importers for sets of these discs, which orders the importers have been unable to fill. The reason being that Victor, realizing the importance of these records and wishing to protect its domestic business, refused to permit the importers to bring any copies of the recordings into this country. The result is that there is a great number of persons anxiously awaiting this announcement. To them, we can truthfully say that these superb records are well worth waiting for, and we do not believe that one of them will be in any way disappointed.

In selecting Arthur Rubinstein to record these pieces, H.M.V. used the best of judgment, for we cannot imagine anyone giving finer performances than we find in this set of discs. Great care was evidently taken in the recording of the records for the results seem to us about as fine as any piano reproduction we have heard. Students of the piano will very likely be wildly enthusiastic about this album, and those of us who are just listeners will want it for the mere joy of hearing the exciting music which it contains.

Beethoven: Sonata No. 14 in C sharp minor—"Moonlight" (Op. 27, No. 2). Three sides and **Liszt: Concert Study in D flat major.** Egon Petri (piano). 2-12" discs (C-68981D and C-68982D) in album. Columbia Set X-77. \$3.

Of the many recordings of the "Moonlight," we select Petri's version as the best. It is a fine straightforward performance. Petri does not attempt to dramatize it with unusual pauses, but presents this work as we imagine Beethoven, himself, would have

it played. There is no dallying with sentimentality. To us, it is a grand performance and the technique displayed is that of a master pianist—there is no doubt about that. Speaking of technique, do not miss the fourth side, which contains the third of Liszt's Concert Studies, the popular one in D flat, for there you will find as exciting a performance as you have heard in many a long day. It is positively thrilling. The recording may be taken as an example of the best in piano reproduction.

Granados: Danzas Espanolas No. 5—La Playera. One side, and **Lehmberg: El Puerto.** George Copeland (piano). 1-10" disc (V-1823). \$1.50.

Modern Spanish music in the George Copeland manner for which his many admirers will be very thankful. On the *El Puerto* side of the sample at hand there appears a noise at the beginning of the playing as though someone was tapping a piece of wood. It is not particularly noticeable but we thought it better to mention it for the benefit of those who are sensitive to the slightest extraneous sounds. This recording is a fine example of Victor's most modern piano reproduction.

Rubinstein: Valse Caprice. One side, and **Paderewski: Minute in G major** (Op. 14, No. 1). Ignaz Friedman (piano). 1-12" disc (C-68987D). \$1.50.

As far as we are concerned this disc has nothing in particular to recommend it. Both pieces have been recorded many times before in various forms and we do not think that either Friedman's performances or the recording are of such quality as to warrant the addition of this disc to the large number now available.

CHORAL



Buone Signore (Chanson milanaise) (harmonized by Paul Berthier). One side, and **Madre en la Puerta** (Vieille chanson espagnole). La Manécanterie des petits chanteurs a la Croix de Bois. 1-10" disc (V-K7815). \$1.35.

Records by this famous French choir are gaining in popularity here in America, and we are told that ever increasing numbers of them are being imported. Those persons who are interested in the work of this fine organization will not be disappointed in the performances to be found on this little disc. The reproduction is well up to the high standard set by the previous recordings of these singers.

Mendelssohn: Saint Paul—O Great Is the Depth (Op. 36). One side, and **Hymn of Praise—All Men, All Things** (Op. 52). B. B. C. National Chorus with Organ accompaniment by Berkeley Mason, conducted by Leslie Woodgate. 1-12" disc (C-7343M). \$1.25.

Some good choral work by a large chorus, which should be a welcome addition to the domestic catalogues—the excellence of the reproduction is an important feature of this record.

VIOLIN



R. Strauss: An einsamer Quelle. One side, and **Clerambault—arr. Dandelot: Largo on G String.** Jascha Heifetz (violin) with piano accompaniment by Árpád Sándor. 1-12" disc (V-14369). \$2.

Two lovely pieces played in Heifetz's best manner—restful and delicate. The Clerambault (1676-1749) *Largo* is particularly delightful. After a hectic day in town, such music will make one feel at peace with the world. Reproduction—splendid.

Tartini: Variations on a Theme of Corelli. One side, and **Handel: Largetto.** Erica Morini (violin) with piano accompaniment by Michael Raucheisen. 1-12" disc (BP-95046). \$1.50.

Two popular violin pieces nicely played by Erica Morini. The *Largetto* is not to be confused with Handel's *Largo*; the present piece is Hubay's arrangement for violin of the *Andante* from the *Sonata for Flute in B minor*, Op. 1, No. 9. The reproduction of both the solo instrument and the accompanying piano is very fine.

ORGAN



Schubert—arr. Courboin: Ave Maria. One side, and **Mailly: Invocation.** Charles M. Courboin (The Grand Court Organ, Wanamaker's, Philadelphia). 1-12" disc (V-14368). \$2.

Both of these pieces are the sort that will have a wide popular appeal. Soulful, perhaps best describes them, and at the hands of the great organist, Charles Courboin, and upon the magnificent Wanamaker organ, they become gems of melody that will appeal to a huge number of music lovers. Victor recorders should be especially congratulated upon the superb results they have attained, for it is no easy matter to capture the subtle, as well as the broad tones, of the world's largest organ.

Bach: Christ lag in Todesbanden (Chorale-Prelude, Vol. V, No. 5). One side, and **Das alte Jahr vergangen ist** (Chorale-Prelude, Vol. V, No. 10). Edouard Commette (Lyons Cathedral Organ). 1-10" disc (C-293M). 75c.

This little disc has been known to us since its release abroad several years ago and we have often wondered why Columbia did not make it available over here. It contains some very lovely Bach, and Edouard Commette plays it in a most acceptable manner. The reproduction is good, and this record is a grand bargain at its very modest price.

Tournemire: Choral—Improvisation No. 2. Charles Tournemire (The Grand Organ of the Basilica, St. Clothilde, Paris). 1-12" disc (BP-95048). \$1.50.

Charles Tournemire was born at Bordeaux, France, in 1870. He studied at the Paris Conservatoire and

later under d'Indy. In 1898 he became the organist of Sainte-Clotilde, a position formerly held by César Franck. This recording was made using the organ upon which that great master played for so many years. Tournemire is mostly known as an organist and as a writer for that instrument. The present disc contains a good example of his work as both. Excellent organ reproduction is a feature of this interesting record.

VOCAL



Graener: Der Page sprach. One side, and **Philanthropisch** and **Palmström.** Gerhard Hüsch (baritone) with piano accompaniment by Hanns Udo Muller. 1-10" disc (V-4365). \$1.

(This annotation is reprinted from the September 1936, issue. It appeared in this place when the imported recording of this work was reviewed.

Paul Graener (b. Berlin, 1872), largely through the success of his opera *Friedemann Bach*, and the fact that Richard Strauss has fallen into disfavor because of his collaboration with a Jewish librettist, is perhaps the outstanding composer in Nazi Germany. Although his compositions run into the hundreds, we do not recall having heard anything from his pen until this little disc arrived from abroad. Upon picking it up, our interest was primarily in the singer, Gerhard Hüsch, for we are most enthusiastic about his superb baritone voice and the artistic way in which he always uses it. We felt that we were pretty sure to like anything that he would sing. As we played this disc, we found that we entirely forgot who was singing, the beauty of the music itself had carried us away from any thought of the interpreter. Now that we have a taste of Herr Graener's work, we certainly shall watch the German catalogues for any new recordings of his compositions. More should appear for he has written in nearly every form. In addition to his over one hundred songs, he has six operas, a symphony, many various orchestral numbers, some choral works, and a great list of chamber music pieces to his credit.

Franck: Panis Angelicus. Beniamino Gigli (tenor) with chorus and the Berlin State Opera Orchestra conducted by Bruno Seidler-Winkler. One side, and **Cilea: L'Arlesiana**—Romanza di Federico. Beniamino Gigli (tenor) with the Berlin State Opera Orchestra conducted by Bruno Seidler-Winkler. 1-12" disc (V-14312). \$2.

There is only one Gigli, as this record will amply testify. If the supreme art of singing in the Italian manner appeals to you, you will find this disc very much to your liking. The chorus work in the *Panis Angelicus* rendition is excellent and adds greatly to

the charm of this beautiful number. The recording is of the best.

Schubert: Ave Maria (Op. 52, No. 6). One side, and **Serenade** (Swanengesang No. 4). Charles Kullman (tenor) with orchestra. 1-12" disc (C-9130M). \$1.50.

Two popular Schubert pieces sung in easily understood English and in very acceptable fashion by Charles Kullman—a nice record for those who are interested.

Brahms: Wie bist du, meine Königin? (Op. 32, No. 9). One side and **R. Strauss: Wiegenlied** (Op. 41, No. 1). Emmi Leisner (contralto) with the Berlin State Opera Orchestra conducted by Alois Melichar. 1-12" disc (BP-95045). \$1.50.

Lovers of fine vocal records should not miss this one. The singing and the recording are first-rate.

MISCELLANEOUS



Ponce—arr. Segovia: **Petite Valse.** One side, and **Ponce: Mazurka.** Andres Segovia (guitar). 1-10" disc (V-1824). \$1.50.

The number of students who are taking up the guitar seriously is constantly increasing here in America and so there is an ever-growing demand for records by the world-renowned Andres Segovia. This disc is, therefore, very welcome. Perhaps there are others than those who are studying the instrument who are interested in unusual records; if so, this disc is recommended for investigation. The full rich tone of Segovia's guitar is faithfully reproduced on this record.

Roussel: Joueurs de Flûte—Pan; M. de la Pejaudie; Tityre. Marcel Moyse (flute) with piano accompaniment by Joseph Benvenuti. 1-10" disc (C-17090D). \$1.

France's most famous flautist, Marcel Moyse, gives a fine example of his consummate art in playing three parts from this Roussel piece which dates from 1924, and which was first played in public at one of the concerts of *La Revue Musicale*, in Paris, during the early part of 1925. This disc will be of especial interest to those who are studying the flute, and also to those who are interested in unusual musical items. The reproduction is fine.

Bach—trans. Saint-Saens: **Partita No. 1** (Bourrée). One side, and **Bach**—trans. H. Renie: **Cello Suite in C major, No. 3** (Bourrée). Mildred Dilling (harp). 1-10" disc (C-17097D). \$1.

These two Bach transcriptions make ideal little pieces for the harp, and Mildred Dilling plays them in a most acceptable fashion. Fine recording adds to the attractiveness of this little disc.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA, PA., U. S. A.

VOL. 5. NO. 7

SEPTEMBER 1937

By mail to any address
25c. per year

SUPREMELY impressive! Perhaps these two words best describe the set of records to which we have just listened. A sense of awe must envelope all thoughtful persons as they listen to these marvelously recorded discs. As the coronation of King George VI and Queen Elizabeth was broadcast to the world, just so was it recorded by H.M.V. upon these records; and to this set, and included with it, is added the record of His Majesty's Message to the Empire, which was broadcast from Buckingham Palace on the evening of that great day.

The historical significance of this recording is beyond imagination. May not our children, and our children's children, listen to this age-old ceremonial, which many persons think will never be enacted again? Long before another coronation of an English king, many intelligent students of world affairs think that the ugly heads of Fascism, Naziism or some other equally obnoxious "ism" will have so dominated this world of ours that such glorious ceremonials will have become a thing of the "romantic" past. God forbid, but if such a thing should come to pass, perhaps some thoughtful persons may gain inspiration from these discs, and start the minds of the peoples of the world back towards a more peaceful and dignified course of life.

Aside from their value as historical documents, these discs contain some of the finest choral music it has been our privilege to hear. From the first anthem, *I was glad when they said unto me* until the final stirring verse of *God Save the King*, there are interspersed lovely works that represent the best in some five centuries of English church music. Among these should be especially mentioned *Zadok the Priest*, the famous chorus which Handel wrote

for the coronation of George II. To hear this sung, by the great choir assembled in the historic Westminster Abbey upon this supreme occasion, is a thrilling experience that one will not soon forget.

With this album, there is included a carefully prepared "Order of Service," which makes it possible to follow the action of the ceremony, and with just a little imagination on the part of the listener, it is very easy to feel that one is actually in the Abbey itself. The recording is remarkable for the authentic way it reproduces the various stages of the ceremony, which, of course, take place in different parts of the great church. We can recommend it as a most difficult task supremely well done. The set consists of 15 12-inch discs in a handsome gold lettered album. The price is \$30.

* * *

And yet another unusual set appears this month—Columbia's recording of the most dramatic scenes from *King Richard II*. Maurice Evans, whose great success in the title part last season in New York is still the talk of the dramatic world, and who, we understand, is to appear in the rôle this season in a long list of cities throughout the country, duplicates his masterful performance upon these discs, ably assisted by an adequate company, which includes Abraham Sofaer. Mr. Sofaer, many will recall, played Disraeli to Miss Hayes' Queen Victoria in the very successful *Victoria Regina*.

In this set of records, we have by far the finest attempt yet made to reproduce the vital parts of a Shakespearean play, and with the notes which accompany the album it is possible to get a very clear idea of the work in its entirety. The text as spoken on the discs is

included with the notes and is a great aid to those who are not intimately acquainted with this seldom-given play. We note that Columbia, in its booklet, corrects Shakespeare's double negative in the line, "Where no man *never* comes," but Mr. Evans in his declamation sticks to the original text. We mention this because we would not wish anyone to think that Mr. Evans, who is one of the foremost Shakespearean scholars upon the present stage, had gone off in his lines. True lovers of the Bard of Avon will revel in these recordings, students will find them most inspiring, and those who have seen Maurice Evans in the rôle will prize them as a worthy memento of one of the most thrilling theatrical experiences of our time. The set consists of 5 12-inch discs with booklet and album. Price \$10.

ORCHESTRA



Sibelius: Symphony No. 6 in D minor (Op. 105). Finnish National Orchestra conducted by Georg Schneevoigt. Six sides, and **Quartet in D minor** (Op. 56). Budapest String Quartet. 7-12" discs (V-14386 to V-14392) in album. Victor Set M-344. \$14.

This album was made available by subscription several years ago and a number of them came to America. The discerning music lover found in the *Sixth Symphony* of the world's greatest living composer a piece of work that was indeed worthy of their serious attention and study. It is quite different from the symphonies which preceded it, in that it lacks to a great extent that somber northern coldness that is so characteristic of much of Sibelius' orchestral writings. This fact should make it more generally attractive. The Finnish National Orchestra is a fine organization, and the choice of it, and the eminent conductor, Georg Schneevoigt, for this recording, is indeed a very excellent selection.

Although Sibelius, in his early musical life, wrote a great deal of chamber music, very little of it was ever published, and except for this quartet, it is practically unknown. Even this quartet will be entirely new to many well informed music lovers on this side of the Atlantic, we are very sure, and therefore it should hold a very special interest. It is unusual in that it consists of five movements instead of four—a slow movement preceded and followed by two vigorous ones. As we listen to it, we are aware that it is Sibelius, the symphonist, beginning his development in a work of smaller form. The phrasing and ideas that come to full life in his great symphonies are more than hinted in this early work.

The recording of both the symphony and the quartet is highly satisfactory. Because this album was originally sold only by subscription, the records are not available separately.

Grétry—arr. Mottl: Céphale et Procris—Ballet Suite. Brussels Conservatory Orchestra conducted by Désiré Defauw. 1-12" disc (C-69002D). \$1.50.

When the imported pressing of this record reached America, the following review appeared in the September 1931 issue of *Disques*:

"André Ernest Modeste Grétry was born at Liège in 1741 and died in Paris in 1813. Greatly honored and immensely popular in his day, Grétry was the composer of numerous light operas. His chief merit as a composer lies in his uncommon gift for producing striking, well-turned melodies. Grétry's musical knowledge was defective in several respects, and he had a very meagre grasp of harmony. Termed 'the Molière of music' by his contemporaries, he is said to have founded the school of French comedy-opera, to which Boieldieu, Auber and Adam later made many important contributions. *Céphale et Procris*, now all but forgotten, was produced in 1775. The tunes from it given here, orchestrated by Mottl, are lacking in distinction, but they make fairly pleasant listening. Lead by Désiré Defauw, the Brussels Conservatory Orchestra presents them attractively."

Ravel: Bolero. Three sides, and **Satie—orch. Debussy: Gymnopédie No. 1.** Boston Symphony Orchestra under the direction of Serge Koussevitzky. 2-12" discs (V-7251 and V-7252) in album. Victor Set M-352. \$4.50.

Richard Strauss: Don Juan (Op. 20). London Philharmonic Orchestra conducted by Fritz Busch. 2-12" discs (V-11983 and V-11984) in album. Victor Set M-351. \$3.50.

Victor has decided to select the most important two-record sets in its catalogue and make them available with booklet and album at the small additional cost of 50¢. We think that it is a splendid idea and that most collectors will welcome this innovation. For those who do not wish the album and booklet, the records may be purchased without them at their regular prices. The first two sets are listed above. They are of unusual excellence; if you do not own them, you should investigate them by all means.

Weber: Der Freischütz—Overture. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-12040). \$1.50.

Last month when Sir Thomas Beecham's recording of this much recorded overture appeared, we said, that in our opinion, "it may be forgotten by the recorders and considered as finished business." And was our face red when we came upon this fine recording by the Boston "Pops." Well, it seems that we are squarely up against it, so here goes—we

prefer Sir Thomas' performance, and we think the reproduction is equally as good as that upon the present disc. Guess we won't go down Boston way for a while.

Beethoven: Symphony No. 2 in D major (Op. 36).

The London Philharmonic Orchestra conducted by Sir Thomas Beecham. 4-12" discs (C-68988D to C-68991D) in album. Columbia Set 302. \$6.

This brand new recording will take the place of the earlier one, also by Sir Thomas, which is listed in Columbia's catalogue as Masterworks Set No. 45. Few words are needed to introduce the present fine set of discs. Beecham is at his best in this early Beethoven symphony, and the reproduction is just what we have learned to expect from the English recorders. If you wish to add Beethoven's *Second* to your library, there is no need of considering any other version—this one is the best.

Gluck: Alceste—Overture. The B.B.C. Symphony Orchestra conducted by Sir Adrian Boult. 1-12" disc (V-12041). \$1.50.

A fine recording of this charming overture has been needed for some time, and we think that Sir Adrian Boult has supplied it adequately upon this disc. The performance and the reproduction are, in our opinion, beyond cavil.

Delibes: Sylvia—Ballet. Les Chasseresses and Corège de Bacchus. Grand Orchestre Symphonique conducted by Philippe Gaubert. 1-12" disc (C-69006D). \$1.50.

A rather good recording that has been in the French catalogue for some time—Columbia probably feels that it deserves a place in its domestic lists, and perhaps it does.

Bach—orch. Cailliet: Prelude and Fugue in F minor.

The Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (V-14382). \$2.

We predict that this disc will immediately become a "best seller." It has everything to commend it, including the best of Victor's "higher fidelity" recording. The orchestration was made by Lucien Cailliet, a clarinetist of the Philadelphia Orchestra, during the summer of 1936, and was first performed by that organization at its concert of October 9th of that year. It was an instant success with the audience, and Ormandy played it several times during the season and upon the transcontinental tour which the orchestra made at the end of the season. It has been heard by thousands, many of whom will wish to have this grand music in recorded form.

The transcription of the original organ work is for full orchestra. The work dates from Bach's later Weimar period, when the great composer was discarding the more brilliant virtuoso style of organ writing for a graver and more compact design. Mr. Lawrence Gilman, in his program notes, says: "The Fugue is one of the finest of the later Weimar

period and its outstanding feature is its tremendous close—one of those overwhelming perorations which Bach reserved for his greater organ music." With a phonograph capable of playing it, this record is simply packed with musical thrills of the highest order.

CHAMBER MUSIC



Bach: Die Kunst der Fuge (Art of the Fugue).

Professor Hermann Diener and members of his college of music. 10-12" discs (V-EH1007 to V-EH1016). \$1.90 each.

A proper consideration of these unusual and splendidly recorded discs requires more space than is presently available. Those who are interested may find a very full discussion of them in the June 1937 issue of *The Gramophone* by the extremely able A. R. The following is quoted from his review:

"A transcription of Bach's great work by Roy Harris and M. D. H. Norton was issued in June, 1936, recorded by the Roth String Quartet (Columbia). The source of this transcription for string orchestra is not given but it has been well done, and the four-part canons omitted in the Roth Quartet recording are here included scored for solo violin and solo *viola da gamba*. This makes an excellent contrast . . .

"The performance of this grand work is very musical throughout and very well recorded. . . . It is a performance which is even more restrained than that of the Roth Quartet: but it is never dull. The fugal entries are always clear but not underlined, and if greater expressiveness might be welcome in some of the slow fugues there is no lack of liveliness in the quick numbers. The last colossal piece is treated in a curious way. There is no big climax but rather a deliberate scaling down in tone to the abrupt stop which indicates the place where Bach left the music unfinished."

Bach: Suite in A major for violin and harpsichord.

Seven sides, and **Fugue in G minor for violin and figured bass.** Stefan Frenkel (violin) and Ernst Victor Wolff (harpsichord). 4-12" discs (MU-1026 to MU-1029) in album. Musicraft Set No. 3. \$6.50.

There seems to be a doubt in the minds of many well informed persons as to the authenticity of this unusual work, but as Martin Bernstein says in his notes that accompany this album, no one has brought out evidence of sufficient weight to contradict the written words of Bach's son Karl Philipp Emanuel, which appear upon the original manuscript, stating that this is a work of J. S. Bach. Whether it is by Johann Sebastian or one of his sons is not terrifically important; the vital point is that it is well worth recording, and that it has been most excellently done by two very fine musicians. Mr. Wolff is quite well known to those interested in recorded music through

his several previous recordings. All of them have shown musicianship of the first order. Stefan Frenkel is at present concert master of the Metropolitan Opera Orchestra. He was born in Warsaw in 1902, studied in Germany, held the position of concert master with several important German orchestras, and appeared as soloist at numerous concerts in the various musical centers of Europe. He has appeared in joint recitals with Wolff in Berlin upon several occasions, and so this recording may be considered as a reunion of these very talented artists.

Musicraft has been continually improving its recording until we may say that this set of discs is well up to the standard we expect of present-day records.

Purcell: Sonata in G minor for violin and figured bass. Stefan Frankel (violin), Sterling Hunkins (cello), Ernst Victor Wolff (harpsichord). 1-12" disc (MU-1023). \$1.50.

In this highly satisfactory disc we have as fine an example of the genius of the great English composer, Henry Purcell (1658/9-1695), as we have heard. This lovely sonata is in four short movements: a dignified *adagio*; a gay second movement; a slow dramatic *sarabande*; and a spirited *finale* in the form of a *gigue*. The artists who perform this work are well capable of the task and seem to get the most from this interesting music. The reproduction is all that could be asked.

Mozart: Quintet in D major (K. 593). Pro Arte Quartet with Alfred Hobday (second viola). 3-12" discs (V-14376 to V-14378) in album. Victor Set M-350. \$6.50.

We cannot stress too strongly the admonition not to miss this superb recording of what seems to us one of the finest pieces of Mozart chamber music yet to be engraved upon records. It was written shortly before the great composer's death, when it is reported that he was ill and sorely lacking in funds, but certainly no trace of his depressed condition is discernible in this altogether lovely music. The Pro Arte players simply revel in these charming melodies and produce a performance that we feel will be acclaimed by musicians everywhere. The recording is of the best.

Haydn: London Trio No. 1 in C major. Henri Bové and Frederick Wilkins (flutes) and Sterling Hunkins (cello). 1-12" disc (MU-1024). \$1.50.

Papa Haydn must have been in rare good spirits when he wrote this little trio, for it is hard to imagine more jolly music. The artists who record it have entered into the spirit of the piece with the result that we have one of the happiest discs we have heard in a long time. The recording is highly satisfactory.

Sibelius: Quartet in D minor (Op. 56). Budapest String Quartet. Eight sides, and **Symphony No. 6 in D minor (Op. 105).** Finnish National Orchestra conducted by Georg Schneevogt. 7-12" discs (V-14386 to V-14392) in album. Victor Set M-344. \$14.

For a review of this item, see *Sibelius Symphony No. 6 in D minor* which is included in this album, and which is not sold separately. It is listed in this issue under ORCHESTRA.

Beethoven: Trio in C minor (Op. 1, No. 3). Seven sides, and **Little Trio in B flat major (1812).** American Art Trio—Milton Kaye (piano), Max Hollaender (violin), and Sterling Hunkins (cello). 4-12" discs (MU-1019 to MU-1022) in album. Musicraft Album 2. \$6.50.

This album set is of importance because it contains two Beethoven compositions which have not before appeared in recorded form. The *Trio in C minor* dates from the composer's student days and is one of the group of three which Haydn urged the young Beethoven not to publish, probably for the reason that it was so different from anything that he (Haydn) had written. The other item is a short trio without opus number which Beethoven inscribed to "his little friend Max. Brentano, to encourage her in piano playing." This latter work dates from 1812, and was presented to the little girl shortly after Beethoven had borrowed a considerable sum from her parents.

Frankly, it is our opinion that these pieces are largely of historic value, and they will only be of great interest to serious students, and those who are making a collection of Beethoven items. And further, with equal frankness, we cannot recommend either the performance or the reproduction to be found on these discs. Perhaps the readings which the present players give are proper and good ones, but to us it would seem that they are a bit rough. We hardly think that the composer would have us shaken from our chairs by sudden blares of tremendous volume after a passage that is played so softly that we have to strain our ears to hear it at all. Some of the moderns delight in tricks but we don't think that Beethoven ever had any such ideas. As to the reproduction, it may be that the players are at fault, we cannot state whether they are or not, but in many loud passages the music comes to us as a mere jangle of sound.

CHORAL



Bruckner: Os Justi—Motette and Virga Jesse—Motette. (Sung in Latin.) Der Dresdner Kreuzchor directed by Rudolph Mauersberger. 1-10" disc (BP-35034). \$1.

Choral singing of the first order will be found upon this charming little disc. Recording excellent.

R. Strauss: Olympic Hymn. Bruno Kittel Choir with the Berlin State Opera Orchestra. 1-10" disc (PA-R020322). \$1.25.

We have no information on this one. We presume that Strauss composed it for the German Olympic Games; if so, it has served its purpose and we predict that it will soon be forgotten. Even Kittel's choir of 250 voices doesn't make it sound very thrilling to us.



OPERA

Puccini: La Boheme—Che gelida manina (Act I).

One side, and **Verdi: Aida**—Celeste Aida (Act I).

Jussi Bjorling (tenor) with orchestra conducted by Nils Grevillius. 1-12" disc (V-12039). \$1.50.

This disc introduces to American music lovers Jussi Bjorling, the Scandinavian tenor, who has set the European musical public afire with his singing. He comes to the United States next season for a series of performances in opera, in concert, and upon the radio. If we may judge from this one disc, we would say that he will create a bigger sensation on this side of the Atlantic than he has abroad. Americans are that way—when they hear a great voice, and unquestionably Bjorling has a voice not to be found in a million, they are very much more enthusiastic than their European brothers. It would not surprise us, provided that Bjorling gets the proper kind of publicity, to see him the greatest musical sensation of the last twenty years. In listening to this disc, one comes quickly to the opinion that he has that something, in addition to a marvelous voice, that makes for instant success. Staid musicians may question his style—a bit too theatrical, they may say—just can't resist the temptation to show the tremendous power of his glorious high notes. They may say these things and some others, but when Mr. Public has the opportunity to hear such singing, he is pretty sure to applaud loudly and long. Mr. Roosevelt has just said that the majority must rule, and in our opinion the majority are going to be thrilled no end by Mr. Bjorling's singing.

Honegger: Judith—Vocal and orchestral excerpts. (Sung in French.) Claire Croiza (soprano), J. van Hertsbruggen (soprano), and the Coecilia Chorus and New Concerts Orchestra of Antwerp conducted by Louis de Vocht. 2-12" discs (C-68996D and C-68997D) in album. Columbia Set X78. \$3.

This pair of records was released in France in the spring of 1930, and we quote from Richard Gilbert's review of them which appeared in the July issue of *Disques* of that year:

"Speaking of *Judith*, Henry Prunières remarks, 'The chief characteristic of this new score is that of power. Not since Berlioz have such magnificent ensembles been written. In violence of energy they surpass those of *Le Roi David*. What is especially

remarkable is that this force is much less dramatic than lyric. Exactly here is to be found that distinction which sets Honegger apart from Strauss, with whom it is so natural to compare him. In everything he writes Strauss shows himself a man of the theatre; he always places his art at the service of the drama. Honegger, on the other hand, does not blindly follow the outlines of a dramatic situation. It is when nothing happens on the stage, in the voice of a whole people raised in thanksgiving, that his gifts are most manifest. Through his sensual and turbulent music, there flows the great lyric inspiration of the Bible.'

"Both gramophonically and musically speaking these two discs contain the cream of Honegger's recorded music. The reproduction of the chorus, soloists and orchestra is extraordinarily fine, and the quality of interpretation alone should stamp them as first-rate recordings. The orchestra is superb and the chorus is at all times satisfactory. Here we find none of the shrillness, in the upper notes, so common to choral recording—and Honegger makes frequent use of the higher register. The various sections are interjected with recitative, not strictly of the text or appearing in the score, which will serve for programmatic continuity for those listeners knowing the French language. This declamation amounts to very little and serves only to connect the various episodes."

Wagner: Tannhäuser—Dich, teure Halle; and Zurück von ihm! (Act II). Maria Mueller (soprano) and The Bayreuth Festival Orchestra conducted by Karl Elmendorff. 1-12" disc (C-9131M). \$1.50.

Wagner: Tannhäuser—Einzug der Gäste (Fest-Marsch) Chor der Ritter und Edlen (Act II). The Bayreuth Festival Orchestra and Chorus conducted by Karl Elmendorff. 1-12" disc (C-69000D). \$1.50.

These recordings have been selected from Columbia's complete Bayreuth set of *Tannhäuser*, and placed on these discs. The purpose probably is to give them added publicity, for they are particularly fine recordings, and hidden away in an expensive set they are missed by a great many persons who, while they could not afford the complete set, could and would add these single discs to their collections.

Giordano: Andrea Chenier—La Mamma morta (Act III). One side, and **Puccini: Tosca**—Vissi d'arte (Act II). Rosa Raisa (soprano) with members of La Scala Orchestra conducted by Franco Ghione. 1-12" disc (V-14400). \$2.

Miss Raisa's many admirers here in America will welcome this new disc by an artist whose great success with the Chicago Opera Company made operatic history in the United States a few short years ago. It is pleasant to report that Miss Raisa's

voice has lost none of its crystal clear quality for which it was famous. The selections she has chosen for this disc are congenial ones, and the reproduction is of the best.

Nessler: Der Trompeter von Säckingen—Behüt dich Gott. One side and **Marschner: Hans Heiling**—An jenem Tag (Act 1). Heinrich Schlusnus (baritone) with the Berlin State Opera Orchestra conducted by Leo Blech. 1-12" disc (BP-95053). \$1.50.

Schlusnus sings, in fine style, these arias from operas which have retained a certain popularity for a great number of years in their native Germany. *Der Trompeter von Säckingen* was produced in 1884 and *Hans Heiling*, over fifty years earlier, in 1833. The appeal of this disc will be largely confined to those who are interested in nineteenth century German opera of the romantic school. The recording is of the best.

PIANO



Beethoven: Sonata No. 14 in C sharp minor—"Moonlight" (Op. 27, No. 2). Three sides, and **Paderewski: Minuet in G major** (Op. 14, No. 1). Ignace Jan Paderewski (piano). 2-12" discs (V-14372 to V-14373) in album. Victor Set M-349. \$4.50.

Last month Columbia released Egon Petri's recording of this ever popular "Moonlight" sonata and we thought that it was an outstanding performance, so meritorious that we added it to our personal collection. When the Paderewski version reached the studio, we eagerly played it to see if we had made a mistake in not waiting until we heard it before making our choice. We are convinced that we made no mistake. Technically Petri is superior, there is no doubt about that; and for us we like our Beethoven without any sugar, please. We don't think that Beethoven needs Paderewski's sentimental romanticisms—his accentuated pauses and his toying with the melody. However, as Paderewski's recorded repertoire contains no pieces of any length, and few of prime musical importance, there will be, very likely, a large number of persons who will wish to add this recording to their libraries. As a memento of the great pianist it has a very definite place in the repertory of recorded music. The reproduction of the piano on these discs is excellent.

Mozart: Sonata in B flat major (K. 570). Walter Gieseking (piano). 2-12" discs (C-68998D and C-68999D) in album. Columbia Set X79. \$3.

This sonata is one of Mozart's last compositions for piano. It dates from 1789, and after the composer's death it was published with the addition of a part for violin. Leading authorities claim that the violin part is not Mozart's, and thus in this recording

we have the work just as the beloved composer would have us hear it. It is charming throughout, and Gieseking fully appreciates the delicacy of this lovely music, and proceeds with a finesse that deserves nothing but the warmest praise. The reproduction is of the best.

Mozart: Variations in B flat major (K. 500). Alexander Borovsky (piano). 1-12" disc (BP-95047). \$1.50.

A light but pleasing little set of variations played in excellent style by Alexander Borovsky—not of any great importance musically, but another item for those who are making complete Mozart collections. A good example of fine Polydor piano reproduction.

Liszt: Hungarian Rhapsody No. 2. Louis Kentner (piano). 1-12" disc (C-69004D). \$1.50.

And yet another recording of the *Second Hungarian Rhapsody*—will they never cease? Perhaps Mr. Kentner's version has something that is missing in the other recordings, but frankly, we don't know what it is.

Liszt: Etude de Concert No. 2 in F minor (*La Leggerezza*) and **Au Bord d'une Source.** Alexander Borovsky (piano). 1-12" disc (BP-95044). \$1.50.

These often recorded Liszt pieces are offered again, this time by Alexander Borovsky. If they are not in your collection, we suggest that you hear these fine recordings before you make your choice. It is very likely that you will feel that both the playing and the reproduction are excellent.

Bach: French Suite No. 5 in G major. Wilhelm Kempff (piano). 1-12" disc (BP-95040). \$1.50.

We believe that most persons will prefer this recording to the one by Harry Cumpson which was released by Columbia several years ago. There is no question in our mind but that Wilhelm Kempff gives a very much superior performance of this lovely suite, which Parry describes as "serene, happy and sparkling. The pure murmuring beauty of the Allemande, the gay rush of the Courante, the dignified strength of the Sarabande, the sparkling vivacity of the Gavotte and the Bourrée, the truly wonderful and innocent tenderness of the Loure, and the supreme merriment and animation of the Gigue, make the whole series one of the most perfect little works of art in grouping, texture, spirit and artistic finish ever produced by J. S. Bach."

After these glowing words, there is little left to be said, except that Kempff's superb performance rates well with the quality of the work itself, and to our mind that is very high praise. The reproduction of the piano is of the best.

VOCAL



Stephen Foster Album. Richard Crooks (tenor) and The Balladeers (male quartet) with Frank La Forge (piano), Ralph Colicchio (banjo). 5-10" discs (V-1825 to V-1829) in album. Victor Set M-354. \$7.50.

- V-1825 Beautiful Dreamer
Old Folks at Home
- V-1826 Come Where My Love Lies Dreaming
My Old Kentucky Home
- V-1827 Oh! Susanna
Old Black Joe
- V-1828 I Dream of Jeanie with the Light Brown
Hair
Massa's in de Cold Ground
- V-1829 De Camptown Races
Ah! May the Red Rose Live Alway

In preparing this album of Stephen Foster songs, Victor has spared no effort to make it a memorable achievement, first in selecting Richard Crooks to sing, and then in supplying him with a fine male quartet, and an attractive banjo and piano accompaniment. Mr. Crooks did considerable research to find the most authentic versions of the various songs, and was fortunate in having placed at his disposal the excellent Foster library of Mr. Josiah K. Lilly, of Indianapolis. In listening to the records, one has the feeling that each song was carefully rehearsed and brought to a state of perfection before it was presented to the microphone. Mr. Crooks' every word is crystal clear, and his lovely smooth tenor voice is admirably suited to these truly American masterpieces of song. We have never heard finer recording.

The discs may be purchased separately at \$1.50 each.

Carpenter: Water Colors—On a Screen: The Odalisque. One side, and **Berceuse de la Guerre.** Mina Hager (mezzo-soprano) with piano accompaniment by Celius Dougherty. 1-12" disc (MU-1016). \$1.50.

Mina Hager, whose long association with the composer makes her the ideal interpreter of his works, presents these little songs in a most fascinating manner. Those who are interested in the music of John Alden Carpenter will welcome this fine disc. Reproduction highly satisfactory.

Bach: Mass in B minor—Benedictus (sung in Latin). Georges Thill (tenor) with orchestra; violin obligato played by Henry Merckel. 1-10" disc (C-4162M). \$1.

Some of the finest operatic records we have ever heard have been made by Georges Thill, but it is a big step from opera to such a work as the mighty *Mass in B minor*. It requires an entirely different

technique, and in our humble opinion M. Thill doesn't have it. The extreme flexibility of voice that is absolutely essential for a proper rendering of the present solo is missing, and one has the impression that M. Thill is straining to his utmost throughout his performance, with the result that this glorious music is spoiled for us. The recording is very good.

Buxtehude: Cantata—Singet dem herrn. Ethel Luening (soprano), Joseph Reilich (violin), Sterling Hunkins (cello), and Ernst Victor Wolff (harpsichord). 1-12" disc (MU-1008). \$1.50.

Very little of the music of Buxtehude is available on records, and so this disc is of particular importance. Miss Luening is capable of the task she assumes but we are sorry to report that the recording is not all that is to be expected in these days of nearly perfect reproduction.

R. Strauss: Cécilie (Op. 27, No. 2) and **Frühlingsfeier.** Viorica Ursuleac (soprano) with the Berlin State Opera Orchestra conducted by Clemens Krauss. 1-10" disc (BP-35032). \$1.

The particular feature of this disc is the first recording of Strauss' unpublished *Frühlingsfeier*. *Cécilie* has been recorded several times previously. The former makes us think of the Strauss of *Salome* and is well worth investigation. Miss Ursuleac is adequate in her renditions—the orchestral accompaniment and the reproduction are first-class.

VIOLIN



Handel: Sonata No. 4 in D major (Op. 1, No. 13). Joseph Szigeti (violin) with Nikita Magaloff at the piano. 2-10" discs (C-17098D and C-17099D). \$1 each.

On these two little discs, one will find as charming a piece of music as one is likely to hear in many a long day. Handel seems to be growing in popularity with the present generation; and well he may, for among his vast output will be found some of the most attractive music ever written. While this sonata, the fourth in a series of six, is fairly well known, we warrant that it will be entirely new to a great many of our readers. We suggest, if you are not familiar with this lovely piece, that you lose no time in having your dealer play it for you. It is very likely that you will find it fascinating and will wish to add this recording to your library. Szigeti gives a fine performance, and the reproduction is of the best.

Szymanowski: Romance (Op. 23). One side, and **Szymanowski—arr. Kochanski: Chant de Roxane.** Temionka (violin) with piano accompaniment. 1-12" disc (PA-E11321). \$2.

Karol Szymanowski (1883-) is by far the most important contemporary Polish composer, but as yet little of his music has been recorded. His

Third Symphony would make a very interesting item; perhaps the recorders will get around to it some day. In the meantime, we must be satisfied with a few selections for violin and piano. The present disc contains two lovely ones that have not been recorded before, and as both the reproduction and the performances are very fine, it should enjoy a ready sale.

Szymanowski: Notturmo (Op. 28, No. 1). One side, and **Tarantella** (Op. 28, No. 2). Yehudi Menuhin (violin) with piano accompaniment by Marcel Gazelle. 1-12" disc (V-14383). \$2.

Szymanowski's Opus 28 is made up of these two very different pieces. The Notturmo, with its oriental sensuousness and languid melodies, is by far the more attractive. The Tarantella, as its name indicates, is a mad dance—this one seeming to be of a more barbaric and fierce character than usual. Menuhin takes this difficult music in his regular stride and produces two performances that leave one spellbound. May we present Marcel Gazelle for a bow? His work as accompanist deserves more than ordinary praise. The recording is very good.

ORGAN



Haydn: Die Harmonie in der Ehe. One side, and **Die Beredsamkeit.** (Sung in German.) The Madrigal Singers conducted by Lehman Engel. 1-10" disc (GT-10.100). \$1.

Two interesting little partsongs sung in fine style by The Madrigal Singers, unaccompanied. As the words are important, it is too bad that a leaflet containing them is not supplied. The reproduction is satisfactory.

VIOLONCELLO



Hindemith: Sonata for Unaccompanied Violoncello (Op. 25, No. 3). Emanuel Feuermann (violoncello). 1-12" disc (C-69001D). \$1.50.

This is Paul Hindemith, the modern, writing for the solo violoncello—a recording that will be of interest to those who find the modern idiom attractive. Feuermann gives a splendid performance of this difficult music. The reproduction is highly satisfactory.

MISCELLANEOUS



Purcell: Suite No. 7 in D minor. One side, and **Toccata in A major.** Ernst Victor Wolff (harpsichord). 1-12" disc (GT-12.104). \$1.50.

Scarlatti: Sonata in F minor (L. 382). One side, and **Sonata in G major** (L. 486). Ernst Victor Wolff (harpsichord). 1-12" disc (GT-12.105). \$1.50.

Ernst Victor Wolff presents on these discs some very lovely music for harpsichord that has not been available before in recorded form. Neither Purcell nor Scarlatti have been overly represented in the record catalogues and so these discs are particularly welcome. Mr. Wolff gives his usual fine, straightforward, masculine performances and the reproduction is satisfactory.

Bach: French Suite No. 6 in E major. Wanda Landowska (harpsichord). 1-12" disc (V-14384). \$2.

A few copies of the imported pressings of this disc were brought to America several months ago and were immediately purchased by those who instantly recognized the importance of this recording. As most of us know, Bach wrote this Suite for the harpsichord and very likely played it himself on just such an instrument as Miss Landowska uses here. Marvelous recording attends the sterling performance of this truly great artist.

Sirera: 1. Jerezana 2. L'hereu 3. Zapateado. One side, and **Tarrega: 1. Preludio No. 5 in E major 2. Danza Mora.** Julio Martinez Oyanguren (guitar). 1-12" disc (C-69003D). \$1.50.

Five short pieces written for guitar by two of Spain's best known writers for this instrument. Oyanguren plays them in his usual fine style, and Columbia's excellent recording adds much to the attractiveness of this disc.

The Coronation of Their Majesties, King George VI and Queen Elizabeth. 15-12" discs (V-RG1 to V-RG15) in album. \$30.

For a review of this set, see the editorial on page one of this issue.

Shakespeare: King Richard II—Four scenes. Maurice Evans and Company assisted by Abraham Sofaer. 5-12" discs (C-11044D to C-11048D) in album. Columbia Set 303. \$10.

For a review of this set, see the editorial on page one of this issue.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamu, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA, PA., U. S. A.

VOL. 5. NO. 8

OCTOBER 1937

By mail to any address
25c. per year

A SYMPOSIUM OF SWING. Webster says that a symposium may be "any convivial gathering." It would certainly seem to us that Victor's recent album, with the title mentioned above, is very well named. It is most surely a very "convivial gathering" of the "tops" in the realm of swing, for it contains four records, one by each of the leading swing orchestras of the country: Benny Goodman and his Orchestra; "Fats" Waller and his Rhythm; Tommy Dorsey and his Orchestra; and Bunny Berigan and his Orchestra. Each of these leaders has selected a piece or two which best exemplifies his particular brand of swing music. (For a list of the selections, see the listing of this item under ORCHESTRA in this issue.) The album contains four 12-inch discs. Price \$5.50. The records may be purchased separately at \$1.25 each.

Perhaps many of our readers may think it is strange that we give prominence to this purely jazz type of music. There is no question—it is strange music, but it is a purely American development and one that all who are seriously interested in the trend of modern music in this country should recognize. Notice we said "recognize," we did not say admire or condone. We are very much in earnest when we state that this set of discs should be included in every collection of records of modern music. It is an historic document of the music of our time, and its effect upon the music of America is bound to be felt in the years to come. The men who make these recordings are truly great instrumentalists and are tremendously serious in their work.

If you feel that one disc is enough for your collection, we suggest that you select *Sing, Sing*, played by Benny Goodman and his

Orchestra. It is the first disc in the album, Victor record No. 36205. Price \$1.25.

* * *

During August, while a great many of our readers were on vacation, the eleventh volume of the Beethoven Sonata Society was announced. It contains the *Grand Sonata in E flat, Opus 7* and the *Sonata in G major, Opus 31, No. 1* played by the world-renowned pianist, Artur Schnabel. We are calling especial attention to this item because we know that a very large number of our readers have subscribed to the earlier volumes and we are sure that they would not wish to miss this one. We have arranged to reserve a limited number of these sets for those who failed to get their announcement of it. If you would like to have one of these, will you please address your order to the publishers of this bulletin at once. This album contains seven 12-inch discs and the price is \$17.50 (postpaid throughout the U. S. A.).

* * *

Victor promises a new edition of its catalogue of Musical Masterpieces to be issued about October 15. If you would like a copy, your request will reserve one for you. The last edition was exhausted in a week or two after its issuance. Victor promises a larger edition this time, but we suggest that you send in your request at once.

ORCHESTRA



Moussorgsky: Khowantchina—Introduction. Boston Symphony Orchestra conducted by Serge Koussevitzky. 1-12" disc (V-14415). \$2.

We often feel that many of our readers pass by discs of especial merit, very likely in some cases because the music is not known to them. In this particular instance we should like to "spot" this record in such a way that those who are interested

in really fine recordings will not miss hearing it. The music is that unusual, mystical type upon which the celebrity of Moussorgsky largely rests, and it is performed upon this disc by one of the leading exponents of the Russian master. The great Boston Symphony is at its best in this recording, and the Victor recorders have never produced finer reproduction. We have tried to "spot" this one, and we hope that we have succeeded.

Brahms: Variations on a Theme by Haydn (Op. 56a). New York Philharmonic-Symphony Orchestra conducted by Arturo Toscanini. 2-12" discs (V-14374 and V-14375) in album. Victor Set M-355. \$4.50.

Although this work was recorded in America, it was first released in England last spring. We imported a few sets and reviewed it in the April issue of *The New Records*. The imported discs were quickly sold and it was impossible to import any more because of its imminent domestic release. We have just read the annotation which we wrote in April, and as we would not change one word if we were to write it today, we shall quote it in full:

"Considering this recording from every angle we do not hesitate to say that it is the finest that Toscanini has produced, and that is saying that it is the finest orchestral recording we have ever heard. We do not qualify these remarks in any way. This Brahms work is very familiar to us, and yet Toscanini brings out shades of meaning that never occurred to us before, and without, in our opinion, placing himself before the composer. Sticklers for German tradition may question Toscanini's reading, but we do not believe that they will be able to win their point in the forum of world musical opinion. If you can afford only two discs this month, we suggest this pair of outstanding records."

Weber: Oberon—Overture. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-12043). \$1.50.

And here is another recording of *Oberon Overture*. There is no question—the reproduction is definitely superior to those that have gone before. Whether Arthur Fiedler is to be preferred to other conductors who have recorded it—that is for each one to decide for himself.

Warlock: Capriol Suite. The Constant Lambert String Orchestra conducted by Constant Lambert. 1-12" disc (V-C2904). \$1.90.

After listening to this most attractive disc, we turned to *Rimington's Review* (London) and found the following:

"The best of Peter Warlock went into *Capriol*. It is the one work which will be played and admired long after the generation which came under the influence of his extraordinary and magnetic personality has passed away. It is his one masterpiece, and outside Elgar the most consummate and attrac-

tive modern work for string orchestra. There are six short movements called respectively *Basse-Danse*, *Pavane*, *Tordion*, *Bransles*, *Pieds-en-l'air* and *Mat-tachins*, all based on dance tunes from Arbeau's *Orchésographie* (1588). Warlock's touch has somewhat Anglicized them, but in the best possible way.

"The choice of Constant Lambert to conduct this work is the best that could have been made. He was a close friend of Warlock's and understands this music better than any other man. I have no recollection of hearing previous performances by this string orchestra, but it is clearly as good a body of players as is to be found in this country. Thanks to unusually clear recording one can hear the details of bowing and admire the splendid tone and the subtle balance of parts."

And thus we have an English review of the work of an English composer played by an English orchestra conducted by a prominent English musician. We were quite thrilled with this disc—we offer it for your investigation.

Jaubert: Ballade. Lamoureux Orchestra conducted by Maurice Jaubert. 1-12" disc (C-69019D). \$1.50.

In announcing this record, the Columbia annotator lets himself out by saying:

"Maurice Jaubert is a contemporary French composer of whom little is known. The *Ballade* for orchestra is given an authoritative rendition under the guiding hand of the composer."

We received the sample of this recording just a few hours before the copy had to be in the printer's hands, and we had never heard of Mr. Jaubert either. We presume from his name that he is French, we know that he is a contemporary for he was alive to conduct this recording, and if the composer cannot give an "authoritative rendition," who can? We'll look Mr. Jaubert up before our next issue and if we can find anything about him we'll pass the information along.

Respighi: Feste Romane—L'Ottobrata. Milan Symphony Orchestra conducted by Cav. Lorenzo Molajoli. 1-12" disc (C-69017D). \$1.50.

(This annotation is reprinted from the February, 1936, issue. It appeared in this place when the imported recording of this work was reviewed.)

This is the third part of Respighi's symphonic poem entitled *Feste Romaine* (*Roman Festivals*), and its English title is *The October Festival*. The other three parts, which are not available on records, are: *Circus Maximus*, *The Jubilee* and *The Epiphany*. The work dates from 1928, and was first performed by the Philharmonic Symphony in New York under Toscanini.

The section which has been recorded on the present disc is described by Charles O'Connell in his excellent *The Victor Book of the Symphony* in the following words:

"The harvest is in; the grapes have given their life-blood for the making of rich wines. The populace takes to the woodlands and the fields, with games and sports and love-making; with hunts and merry music. After nightfall, serenades and swift, cool kisses and the eternal stratagems of youth."

Molajoli gives a spirited reading of this rather interesting music, and we only regret that he did not do the whole piece while he was at it. From the taste we have here, it would appear that the entire work might be well worth recording. The reproduction is satisfactory.

Planquette: Les Cloches de Corneville—Fantasia.

Vienna Symphony Orchestra conducted by Tibor Polgar. 1-10" disc (C-17102D). \$1.

Dinner music in the refined manner—nicely played and recorded.

A Symposium of Swing. Benny Goodman and his Orchestra, Tommy Dorsey and his Orchestra, Bunny Berigan and his Orchestra, "Fats" Waller and his Rhythm. 4-12" discs (V-36205 to V-36208) in album. Victor Set C-28. \$5.50.

36205 Sing, Sing, Sing—Fox Trot

Benny Goodman and his Orchestra

36206 Blue, Turning Gray Over You—Fox Trot
Honey Suckle Rose—Fox Trot

"Fats" Waller and his Rhythm

36207 Beale Street Blues—Fox Trot

Stop, Look and Listen—Fox Trot

Tommy Dorsey and his Orchestra

36208 The Prisoner's Song—Fox Trot

I Can't Get Started—Fox Trot

Bunny Berigan and his Orchestra

For a review of this item, see the editorial on page 1 of this issue.

Gershwin: Rhapsody in Blue. Boston "Pops" Orchestra conducted by Arthur Fiedler; Jesus Maria Sanroma (piano). Three sides, and **Strike Up the Band.** Boston "Pops" Orchestra conducted by Arthur Fiedler. 2-12" discs (V-11822 and V-11823) in album. Victor Set M-358. \$3.50.

These discs have enjoyed wide popularity since their release about two years ago. Now that they are available in the more convenient album with booklet, we look for an even wider demand for this well known Gershwin piece.

CONCERTO



Busser: Piece de concert pour Harpe et petit Orchestre. Lily Laskine (harp) with orchestra conducted by Henri Busser. 1-12" disc (V-L1030). \$1.90.

From the French catalogue comes this pleasing and unusual disc. It is just what its title indicates, a tiny concerto for harp and small orchestra. The music itself may not be of any great worth, but if

you find excellent harp playing to the accompaniment of a fine little orchestra attractive, you are pretty sure to like this record. The reproduction is particularly good.

Tschaikowsky: Concerto in D major (Op. 35).

Jascha Heifetz (violin) and the London Philharmonic Orchestra conducted by John Barbirolli. 4-12" discs (V-14401 to V-14404) in album. Victor Set M-356. \$8.

Each month, as the manufacturers announce their new releases to the dealers, they attend the announcements with an annotation on each item. Very often it would seem that these annotations might have been written by a near kin to Shakespeare's banished Duke, from *As You Like It*, who "finds tongues in trees, books in the running brooks, sermons in stones, and good in everything." However, Victor, in announcing the present set, has done so in a manner that we feel warrants its being passed on to the record buying public, and so we quote it in full:

"The art of Jascha Heifetz is in many respects the most astonishing in modern musical life. Quite a number of years ago the world regarded Heifetz as a violinistic miracle and many a critic did not hesitate to say that he had accomplished all that could be accomplished in his particular field. Today every one who has the power to observe recognizes that in spite of all that has gone before in his sensational musical life, Heifetz grows and grows continuously. He is possessed of a technique so marvelously flawless that he can forget it, and he brings to bear upon his music today a warmth and passion and humanity that make it utterly irresistible and compelling. The Tschaikowsky Concerto is full of those characteristics to which the greater Heifetz can give expression perhaps as no one else can, and this recording brings to us the artist in the utmost height of his maturity. Here is a recording which will stand for many years as the sum of excellence in every respect, musical, technical and mechanical. We recommend it wholeheartedly as a master work distinguished in the long series that Victor has presented to the public, and we know that your most exacting customers will seize upon it as a treasure beyond price."

Haydn: Concerto in F major for Harpsichord and Orchestra. Mme. Roesgen-Champion (harpsichord) with orchestra conducted by Piero Coppola. 1-12" disc (V-12042). \$1.50.

The imported pressing of this disc was noticed in the March, 1934, issue of *The New Records*; since that time it has been in demand by those who find joy and relaxation in the sprightly music of its genial composer. Mme. Roesgen-Champion gives a lively and thoroughly artistic performance, and the recording is entirely satisfactory.

dall'Abaco: *Concerto in B flat major* (for piano and orchestra). Edwin Fischer and his Chamber Orchestra. 1-12" disc (V-14418). \$2.

Evaristo Felice dall'Abaco (1675-1742) was a famous Italian violinist and composer, whose adult life was largely spent in Germany, playing in, and finally directing the band of Elector Max Emanuel of Munich. The present work, a rather simple form of the popular *concerto grosso* of his time, is the first composition of Abaco's to be recorded. It is very pleasant music, and Edwin Fischer and his appropriately small orchestra give a performance that fairly breathes of the classical period during which it was born. Vivaldi comes to mind as we listen to this piece. We enjoyed it very much—perhaps you will too, when you hear it. The reproduction is excellent.

CHAMBER MUSIC



Mozart: *Trio No. 7 in G major* (K. 564). Three sides, and *Trio No. 5 in E major*—2nd movement only (K. 542). Mme. Walter Lang (piano), Walter Kagi (violin), and Franz Hindermann (cello). 2-12" discs (C-69007D and C-69008D) in album. Columbia Set X-81. \$3.

The *Trio in G major*, for violin, 'cello and piano, like the other four trios in this form—"Terzets," Mozart called them—was composed primarily for amateurs, for playing at social gatherings. The composer wrote this one first as a piano sonata, but in 1788 it was changed to its present form. In making the change, Mozart had the original composition copied and then simply added the violin and 'cello parts, making the necessary alterations afterwards. In consequence, the piano dominates throughout, the 'cello being kept well in the background and used, for the most part, as a bass instrument. There are three movements: *Allegro*, *Andante* and *Allegretto*. There is some sparkling music in this work, strikingly tuneful and easily grasped. The present performers are well in the spirit of this attractive composition, and, in our opinion, give a most pleasing rendition. The reproduction is highly satisfactory.

Mendelssohn: *Quartet No. 3 in D major* (Op. 44, No. 1). Stradivarius String Quartet. 3-12" discs C-69011D to C-69013D) in album. Columbia Set 304. \$5.

Few persons will claim that this is a great string quartet, and only those who have a very broad interest in music will be attracted to it. However, we can check off another work of a standard composer, and note that it has been adequately recorded. We must in frankness state that if we wished one example of a string quartet by Mendelssohn in our record library, we would choose the other that is available, the *No. 1 in E flat major*, *Opus 12*. We probably do not have any very good reason for this

choice, but we suggest that if you only wish to purchase one, you make a comparison before you decide.

Haydn: *Menuet and Fugue*. One side, and Purcell—arr. Warlock: *Fantaisie No. 3*. Pasquier Trio. 1-12" disc (C-DX776). \$1.75.

The label information on the Haydn side of this disc is so meager that we have been unable to identify it. It is in the key of C major, if that will be any help to those who have more time than we have to delve into these matters. We were very much more interested in the Purcell side and found Warlock's arrangement of the little *Fantaisie* very pleasing. We do not feel, however, that the work of the Pasquier Trio in either instance is worthy of any great praise. The reproduction is well up to present day standards.

Reger: *Serenade in D major* (Op. 77a). Paul Klingler (violin), Fridolin Klingler (viola), and Gustav Scheck (flute). Five sides, and Mozart: *Duo No. 2 in B flat major*—*Andante Cantabile* (K. 424). Karl Klingler (violin) and Fridolin Klingler (viola). 3-12" discs (V-EH1029 to V-EH1031). \$1.90 each. (Three-pocket album available with these records at 50c additional.)

This set of discs brings to our attention, and for the first time to many of us, a highly original work of the lamented Max Reger (1873-1916), a composer whose place in musical history has by no means been definitely established. Many think that his technical perfection lacked that human touch which makes for eternal celebrity; others think that he was the greatest composer of his time. Reger lacked showmanship during his lifetime, hating anything that tended toward sensationalism, and so it is only the long years to come that will place him in his proper musical niche. We may come to know him, in the meantime, through just such fine recordings as the present one. The artists who have made this one are of the first order, and the reproduction is excellent.

Handel: *Sonata in F major for violin and figured bass* (Op. 1, No. 12). Stefan Frenkel (violin), Sterling Hunkins (cello), and Ernst Victor Wolff (harpsichord). 2-12" discs (MU-1030 and MU-1031). \$1.50 each.

There is a very definite "turning back to Handel" movement, which is particularly strong in England at this very moment. It seems to be starting here in America, and so this recording, with others that have come to our notice recently, is of prime importance. When the average music lover thinks of Handel, he thinks of his oratorios, and yet some of this composer's best work was done in the field of chamber music. The present sonata is one of fifteen which make up *Opus 1*. They may be found in Volume 27 of the Handel-Gesellschaft edition. All of them were written in a spirit of gaiety and are

intended to be enjoyed rather than to be analytically dissected. If you approach this pair of discs in an insouciant mood, you will find unadulterated musical joy. The performance and the recording are satisfactory.

Mozart: Quartet in D minor (K. 421). Perole String Quartet. 3-12" discs (MU-1032 to MU-1934) in album. Musicraft Set 4. \$5.

This quartet is the second in the series of six which Mozart dedicated to Haydn, and it has already been recorded by the Lener and the Flonzaley Quartets. The earlier recordings were made some years ago, but we believe that most music lovers will wish to hear them before they make their choice. Just a word or two about the Perole String Quartet, which is gaining in favor with American audiences at quite a steady pace. It was founded in 1927, and for three years rehearsed and gave private concerts. During the season of 1930-31, it made its public debut at Town Hall, New York. Since then this group has been heard regularly on Sunday broadcasts over station WOR. The reproduction of the present recording will be found satisfactory.

PIANO



Debussy: Poissons d'or—Images, Set II, No. 3. One side, and **Ravel: Gaspard de la Nuit—Ondine.** Walter Gieseking (piano). 1-12" disc (C-69020D). \$1.50.

Mr. Gieseking's many admirers will point to this disc as another example of the great art of this pianist. Here we have playing that is above criticism, and reproduction of the very best. Do not miss this altogether charming record.

Chopin: Impromptu No. 2 in F sharp major (Op. 36). One side, and **Nocturne No. 16 in E flat major (Op. 55, No. 2).** Ignaz Friedman (piano). 1-12" disc (C-69018D). \$1.50.

Friedman gives two most sensitive readings of these Chopin pieces—one might say that they tend toward the ethereal. We found them very much to our liking, and we believe most music lovers will be more than pleased with them. The reproduction is superb.

Field: Sonata in C minor (Op. 1, No. 3). Three sides, and **Nocturne in A flat major (No. 3).** Frank Merrick (piano). 2-12" discs (PA-E11322 and PA-E11323). \$2 each.

The name of John Field will very likely be entirely new to a great many record collectors. The only other recording we know of is one by Myra Hess of the *Nocturne No. 4 in A major*. This is to be found in the fourth volume of the *Columbia History of Music*. Field was born in Dublin in 1782 and died at Moscow in 1837. Parlophone is observing the centenary of his death by issuing this pair of discs. He was a student of Clementi in London, and at

the age of twenty-two went to St. Petersburg, where he taught with great success for a number of years. Most of the remainder of his life was spent in Russia, except for an extended concert tour through Europe, including England. As a pianist he was noted for his famous legato playing, and as a composer for his instrument, for his idealistic little pieces which he called *Nocturnes*. These were forerunners of the celebrated Chopin *Nocturnes* which quickly followed them. It is stated that Field's *Concertos*, seven in number, show great originality and that much of his music is worthy of being heard by the present generation; however, except for the *Nocturnes*, most of it is out of print. The present sonata was played for this recording from an old copy from the files of the Royal College of Music (London).

We considered it a great privilege to hear this music, and at the capable hands of Frank Merrick. It is gay and charming, and we think that most of our readers will agree with us that Parlophone should be congratulated and supported in this highly altruistic endeavor. The piano reproduction on these discs leaves nothing to be desired.

CHORAL



Seven English Madrigals and an English Folk Song. The Madrigal Singers conducted by Lehman Engel. 3-10" discs (C-4165M to C-4167M) in album. Columbia Set 306. \$3.50.

C-4165M—*Farmer*—Fair Phyllis I Saw
Ravenscroft—Willy, Prithee Go to Bed
Morley—My Bonnie Lass She Smileth
C-4166M *Weekes*—Hark All Ye Lovely Saints
John Dowland—Come Again Sweet Love
C-4167M *Folk Song* arr. Williams—The Turtle Dove
Morley—Sing We and Chant It
Morley—Now Is the Month of Maying

The Madrigal Singers hit their stride in these little pieces from the time of Queen Elizabeth. Students of the period will particularly welcome them, and music lovers generally may discover their charm if they will but approach them in the proper spirit. The reproduction is excellent.

Bruckner: Locus iste. One side, and **Liszt—arr. Thiel: Ave Maria.** Regensburger Domchor. 1-10" disc (V-EG3903). \$1.35.

Those who have found the recordings of this famous choir interesting will not be disappointed in this new release. The reproduction is well up to the high standard set by the earlier issues.

VOCAL



Mahler: Das Lied von der Erde. Charles Kullman (tenor), Kerstin Thorborg (contralto), and the Vienna Philharmonic Orchestra conducted by

Bruno Walter. 7-12" discs (C-11054D to C-11060D) in album. Columbia Set 300. \$14.

The sample records of this set reached the studio a few short hours before it was necessary to go to press, and as we noted that the recording was made at an actual performance, it was important that we listen to them very carefully for any extraneous noises that might spoil the enjoyment of these discs. We are very happy to report that we did not notice any worthy of comment, and, as a matter of fact, what little background noise there was only added to the lifelikeness of the performance. We would say that this is the most successful recording yet to be made at an actual performance. In the hurried hearing that we gave these discs, it appears to us that both Charles Kullman and Kerstin Thorborg are admirably equipped for their parts. There is, of course, no question about Bruno Walter. He was long a friend of the composer, and we seem to remember that he directed the first performance of this work.

This set was released in England last June and *Rimington's Review* (London) devoted four pages of its July issue to a most interesting editorial on the work. We are quoting a small portion of it, which we think our readers will find both enjoyable and enlightening:

"*Das Lied von der Erde* is a song-symphony. It has six movements, each of which is a setting for voice (tenor and contralto alternately) and orchestra, of poems from Hans Bethge's *The Chinese Flute*, an anthology of free translations of Li-Tai-Po and other Chinese poets, corresponding roughly in style to FitzGerald's *Omar*. Mahler himself made a few but important alterations in the poems he chose, to bring them into line with the symbolism of farewell to life that is the old leit-motif of *Das Lied von der Erde* . . .

"Although 'Farewell' is the theme of the work, and its longest and greatest song is a parting for eternity, there is beauty in great variety: a gay miniature of willow-pattern imagery and delicacy; a paean of delight in the beauty and passionate freshness of youth; a roisterous song extolling wine and the glories of the world seen through the beatific mist of alcoholic exuberance.

"Mahler was at once naive as a child and subtle, clear-sighted, and brilliant as only a Hungarian Jew can be. His first works were songs with orchestral accompaniments, settings of folk poems from *Des Knaben Wunderhorn*. In these songs he wrote in the melodic manner of the Austro-Hungarian countryside. That is the germ of *Das Lied von der Erde*. Life, and an alert and tremendously powerful mind, enriched and subtilized that seed, but its character remained and is transformed, transfigured into the highest realm of human imagining in *Das Lied von der Erde*."

Fauré: *Clair de Lune* (Op. 46, No. 2). One side, and *Serenade Toscane*. Georges Thill (tenor) with piano accompaniment by Maurice Fauré. 1-10" disc (C-4164M). \$1.

Georges Thill is the best possible choice for these two charming Fauré songs. Very fine reproduction is an added feature.

Musique de la Renaissance. Max Meili (tenor) with lute accompaniment by Fritz Worsching. 3-12" discs (V-DB5016 to V-DB5018). \$2.50 each. (Three-pocket album available with these records at 50c additional.)

Mudarra—Triste estaba el Rey David (sung in Spanish)

De la sangre de Fus (sung in Spanish)

Valderrabano—Señora, si te olvidare (sung in Spanish)

Soneto: Al monte sale (sung in Spanish)

Milan—Durandarte (sung in Spanish)

Perdida tengo la color (sung in Spanish)

Mudarra—La mañana de San Juan (sung in Spanish)

John Dowland—Come, Heavy Sleep (sung in English)

Come Again (sung in English)

Willaert—Con lagrime e sospir (sung in Italian)

Morley—It was a Lover (sung in English)

"Songs of the 16th Century" might be a very good title for this set of three discs, for that is exactly what it contains. Max Meili sings these interesting songs in a most acceptable manner, using the language of their birth. Spanish, Italian, or English seems equally easy for this talented artist. The lute accompaniment of Fritz Worsching adds greatly to the charm of these discs, and gives the proper 16th century atmosphere. The following composers are represented: John Dowland (1563-1626), an English lutenist and composer, who is especially remembered for the excellence of his songs; Thomas Morley (1557-1603), the most popular English composer of his day; Adriano Willaert, who was born in Flanders in 1480 and died at Venice in 1562, and who was the founder of the Venetian school of singing; and the three 16th century Spanish lutenists, Alfonso Mudarra, Enriquez de Valderrabano and Luis Milan.

As we listen to these records, we cannot help thinking of the truly marvelous value of recorded music. Where, and when, could we hear this music of real historic value, if it were not for these discs. We have heard a great deal of music in our adult life of the last two decades but most of the pieces in this set were entirely new to us. It will not be to our children when they reach our age, for these discs and others similar will be available to them in their schools and, in some cases, in their homes.

Fauré: *La Bonne Chanson* (Op. 61). Charles Panzéra (baritone) with piano accompaniment

by Magdeleine Panzéra-Baillet. 3-12" discs (V-DB5020 to V-DB5022). \$2.50 each. (Three-pocket album available with these records at 50c additional.)

1. Une sainte en son auréole
2. Puisque l'aube grandit
3. La lune blanche luit dans les bois
4. J'allais par des chemins perfides
5. J'ai presque peur en vérité
6. Avant que tu ne t'en ailles
7. Donc, ce sera par un clair jour d'été
8. N'est-ce pas?
9. L'hiver a cessé

From France come Panzéra's superb recordings of these nine Fauré songs to the words of Paul Verlaine, which were published as Opus 61 and titled *La Bonne Chanson*. Gabriel Fauré's celebrity will rest upon his many fine songs, and this group, from his later period, may be numbered among his best. The repertory of recorded music is definitely enriched by the addition of these three splendid discs, and, to those who appreciate music of this character, they will be more than welcome. The quality of the reproduction leaves nothing to be desired.

Bach: Cantata No. 206—Hört doch der sanften Flöten Chor. One side, and **Cantata No. 208**—Schafe können sicher weiden. (Sung in German.) Ria Ginster (soprano), with flutes, and piano accompaniment by Gerald Moore. 1-12" disc (V-14385). \$2.

(This annotation is reprinted from the May, 1936, issue. It appeared in this place when the imported recording of this work was reviewed.)

A search of the catalogues fails to reveal any other recordings of these lovely arias, and so these fine renditions by Ria Ginster will be particularly welcome. The reproduction is of the best.

Hernandez—arr. Brito: **Lamento Borincano**. One side, and **Espigul: La Rose Oriental**. Conchita Supervia (mezzo-soprano) with orchestral accompaniment. 1-10" disc (PA-R020336). \$1.25.

Two typical Spanish songs by the lamented Conchita Supervia. There seems to be a Supervia cult in this country, the members of which take pride in securing a copy of every record this truly great artist ever made. A mere announcement is enough for them, for those who are not familiar with Miss Supervia's art, we bespeak a hearing for this little disc.

Bach: Cantata No. 212—Mer hahn en neue Oberkeet. (Sung in French.) Jeanne Guyla (soprano), Martial Singher (baritone) with chamber orchestra conducted by Gustave Bret. 2-12" discs (V-14416 to V-14417) in album. Victor Set M-360. \$4.50.

(This annotation is reprinted from the May, 1935, issue. It appeared in this place when the imported recording of this work was reviewed.)

Here is an amusing bit of Bach—very likely unknown to most of us. It is described in the recent French catalogue, in which these discs appeared, in the following manner:

"If J. S. Bach has, above all, remained the Master of the Passion according to Saint Matthew, the Mass in Si minor, the religious cantata, the great organ pieces, it means that the man whom Debussy called 'the god of Music' would be known incompletely by ignoring his light pieces. The cantata 'We have a New Governor' ('Mer hahn en neue Oberkeet'—in Saxon dialect) is one of the most typical. As Mr. Albert Schweitzer states, Bach exactly like Wagner had the instinct and taste of burlesque pieces. His natural good nature liked to exercise from time to time on texts that offered him rest from more serious works.

"The arrival of a new bailiff at the village of Klein-Zoscher was the cause of this short composition which bears No. 212 in the collection of the 'Bach-gesellschaft' (Bach Society), and which is often called 'Bauerncantate' (Peasants' Cantata). The libretto justifies this sub-title. Indeed, peasants are the heroes. They come to extend all kinds of compliments to the manorial couple in their patois; some naive, others absurd. The music is perfectly adapted to the words. It is the most original example of Bach's simple and popular style, from the overture, pot-pourri (medley) of dance airs to the final duo where the entire band, with the musette at the head, leaves the tavern.

"The recording is in accordance with the performances of the J. S. Bach Society: Instrumental text not strictly authentic, slight reductions in the recitatives and airs. In the way it is presented, this charming work—a true operetta—shows one of the little known aspects of old Bach's character.

"The performance under the capable direction of Gustave Bret is of high order. Particular mention should be made of the excellence of the solo voices. The recording is of the best."

Twelve Beloved American Songs. Nelson Eddy (baritone) with piano accompaniment by Theodore Paxson, and orchestral accompaniment conducted by Nathaniel Shilkret. 6-10" discs (V-4366 to V-4371) in album. Victor Set C-27. \$6.50.

- V-4366 Trees
- By the Waters of Minnetonka
- V-4367 A Dream
- Smilin' Through
- V-4368 Sylvia
- Thy Beaming Eyes
- V-4369 At Dawning
- A Perfect Day
- V-4370 Oh Promise Me
- The Rosary
- V-4371 The Hills of Home
- Deep River

Last evening we listened to Nelson Eddy on the radio and we can definitely state that the reproduction that these discs give us is very much superior to that which came to us over the air. Of course, we were in Philadelphia and Mr. Eddy's voice had to be transmitted over telephone wires from the west coast and then broadcast from a station in this city. There is no question but that the quality of the reproduction is lessened by the number of "booster stations" that are required to bring a program from such a great distance by land wire. The point which we wish to make is that those of us here in the east who wish to enjoy Nelson Eddy's singing can best be served by his splendid records. Mr. Eddy now spends most of his time in Hollywood and there is little chance of his broadcasting from any other point.

In selecting the songs for this album, Mr. Eddy was guided by the requests of his concert and radio audiences, and taking them as a group we doubt if anyone could select songs that would have a wider general appeal. They are all sung in this artist's genuinely sincere manner. These discs are just what Nelson Eddy's many admirers will expect from their favorite singer. They may be purchased separately at \$1 each.

OPERA

Humperdinck: Hänsel und Gretel—Besenbinderlied (Act I). One side, and **Die Königskinder**—Verdorben-Gestorben. Gerhard Hüsch (baritone) with chorus and Orchesters der Staatsoper, Berlin, directed by Hanns Udo Müller. 1-12" disc (V-EH1024). \$1.90.

These two Humperdinck excerpts, the Father's slightly tipsy air from *Hänsel und Gretel* and the Spielmann's air from *Königskinder*, make a most attractive record. Gerhard Hüsch, the distinguished German baritone, presents performances that cannot help pleasing the most critical. The addition of unnamed voices giving the scenes just as they appear on the stage makes this disc a joy to lovers of these charming operas. The reproduction is of the best.

Bizet: Carmen—Habanera; and Seguidilla (Act I). (Sung in French.) Gladys Swarthout (mezzo-soprano) with orchestra conducted by Alexander Smallens. 1-12" disc (V-14419). \$2.

Gladys Swarthout's rich warm voice shows to excellent advantage in these two ever-popular arias. If you wish to add a recording of this leading American artist to your collection, this disc is suggested. The reproduction is particularly fine.

VIOLIN

Mozart: Sonata No. 28 in E minor (K. 304). Joseph Szigeti (violin), Nikita Magaloff (piano). 1-12"

disc (C-69005D). \$1.50.

The great charm of this record is the splendid balance which is maintained between the violinist and the pianist. Both instruments have equally prominent parts, and Szigeti and Magaloff each carefully respect the value of the other's part in this lovely sonata. As the reproduction is superb, this disc can be heartily recommended.

ORGAN

Mozart: Fantasia in F minor (K. 608). G. D. Cunningham (organ—Kingsway Hall, London). 1-12" disc (C-69009D). \$1.50.

This is a transcription of a piece originally written for a mechanical organ. Mr. Cunningham, with the aid of the splendid Kingsway Hall organ, makes this very pleasant music to listen to. Superb reproduction is a feature of this disc.

CELLO

Bruch: Kol Nidrei (Opus 47). Pablo Casals (cello) and the London Symphony Orchestra conducted by Sir Landon Ronald. Three sides, and **Haydn**—arr. Piatti: **Menuet**. Pablo Casals (cello) with piano accompaniment by Blas-Net. 2-12" discs (V-DB3063 and V-DB3064). \$2.50 each.

Casals makes this pair of discs his very own, there is no question about that. For those of us who never cease enjoying and admiring the playing of this supreme artist, the question of whether Bruch's setting of *Kol Nidrei* was made with the thought of the synagogue or of the concert hall in mind will not seem important at all. We will sit comfortably in our chairs and drink in every subtle tone of Casals' marvelous cello and, if we acquire these discs, we shall very likely do so again and again. The splendid orchestral accompaniment adds greatly to the attractiveness of this recording. The reproduction is of the highest order.

MISCELLANEOUS

Tárrega: Recuerdos de la Alhambra. One side, and **Preludio No. 12 in A minor, Preludio No. 11 in D major, and Preludio No. 6 in B minor**. Julio Martínez Oyanguren (guitar). 1-10" disc (C-17100D). \$1.

In *Recuerdos de la Alhambra*, Oyanguren offers a performance that is simply breath-taking. This piece is subtitled "Tremolo Study," and it is very difficult for us who are not familiar with guitar technique to understand how anyone can manipulate his fingers as this artist does in playing this difficult work. Please listen to this disc—there is a thrill in it for everyone. Reproduction excellent.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS - - - PHILADELPHIA, PA., U. S. A.

VOL. 5. NO. 9

NOVEMBER 1937

By mail to any address
25c. per year

WE HAVE just looked over the copy for this issue and it looks as though the printer would have to stretch the paper a little to get it all in. However, we just cannot resist calling your especial attention to three items which you will find reviewed in the following pages. There is at least a dozen that we might mention, but we will content ourselves with just these three outstanding recordings. They are: the Philadelphia Orchestra recording of the *Boris Godounow Synthesis*; the Columbia re-pressing of the first volume of the *Delius Society*; and the first album of recordings by the NBC String Symphony Orchestra under the distinguished direction of Frank Black.

* * *

Victor has recently issued an attractive little album bearing the title *Classical Gems for Orchestra*. All of the pieces, of which there is a great variety, have been arranged by Bruno Reibold for a moderate-size orchestra, and have been recorded by the Victor Concert Orchestra under the direction of Frank Black. We assume that this album was made up for educational purposes, probably with the idea of interesting children in better music by making the better music easier to take, introducing it to them through the means of the very pleasant pieces found in this collection. As there is as yet no law against musical education in the home, it might be a very good idea to expose your children to the music to be found in this album. It is very likely that you will enjoy it, too. Ask your dealer to show you this set when you visit his shop. It is worthy of inspection. Six 10-inch discs in album. Price \$5.

* * *

If you would like to hear the sort of music our friends on the other side of the Atlantic

are dancing to, Columbia gives you that opportunity by releasing, this month, an album containing six records of European dance bands. Selections by Scott Wood and His Six Swingers, Dance Timers with Mantovani, and Joe Loss and His Band (England's Greatest Strict Tempo Band) are included in the collection. We don't profess to be a judge of dance bands, but there was one thing that did appeal to us strongly: there are no crooners with any of these bands—in fact there are no vocal parts at all. Just pure (?), unadulterated dance music! Perhaps you heard these bands while you were abroad this summer, and perhaps you would like to hear them again; or would you prefer to forget them? That is for you to decide. If you wish them, six 10-inch discs in album, the tax is \$5.

ORCHESTRA



Moussorgsky—arr. Stokowski: *Boris Godounow* (*Symphonic Synthesis*). Philadelphia Orchestra conducted by Leopold Stokowski. 3-12" discs (V-14546 to V-14548) in album. Victor Set M-391. \$6.50.

This is undoubtedly the outstanding album set of the month and one of the outstanding sets in the whole repertory of recorded music. Stokowski has taken the Moussorgsky music from the following scenes and transcribed it for modern orchestra, developing the whole into a dramatic symphony of rich color and intense virility: Outside the Novodievich Monastery—The People Ask Boris for Protection—Pilgrims Are Heard Singing in the Distance—They Come Closer and Enter the Monastery—Coronation of Boris—Monks Chanting in the Monastery of Choudov—Siege of Kazan—Outside the Church of Saint Basil—The Idiot Foretells the Fate of Russia—The Starving Crowd Asks Boris for Bread—Death of Boris.

Mr. Stokowski has supplied the following introductory note: "I am basing this transcription only on the Moussorgsky original score—not on the Rimsky-Korsakow. Although Moussorgsky and Rimsky-Korsakow were intimate friends, and for a time lived together like two brothers, yet as creative musicians they were at opposing poles. Their approach to music was totally different. With generous intentions Rimsky-Korsakow tried to re-orchestrate and re-form 'Boris.' Instead, he made something far from the spirit of Moussorgsky. The original orchestration of Moussorgsky shows clearly what he was trying to say, but sometimes he failed to express his musical conception, because he was inexperienced in the vast, subtle and highly differentiated world of the modern orchestra. There are exceptions to this, notably the Siege of Kazan in form a theme and variations, in spirit a fantastic *scherzo*. This is a masterpiece of orchestration, especially that variation which describes how Ivan the Terrible lit the fires and exploded the mines under the walls of the Tartar fortress. Moussorgsky's score is full of inspired music of symphonic quality. Wherever the orchestration of Moussorgsky only partly expresses the spirit of his musical conception, I have tried to help the orchestra more completely say what Moussorgsky was aiming to express, keeping the music in the dramatic sequence of Pushkin's poem and Moussorgsky's score. The result is something like a free modern symphony, which in this form is available to music lovers who otherwise rarely hear this music of power and imagination and genius. Moussorgsky paints richly in tone the Russia of Pushkin, Gogol, Dostoevsky—a life which few other peoples have approached in pageantry, cruelty, and sensitive perception of the beauty and horror of which life is capable."

To say that Stokowski has done a satisfactory piece of work is but to state a half-truth. He has done a masterful piece of work, both in the transcription of the music itself, and in bringing the orchestra to the high degree of perfection he has attained in this performance. Great skill, imagination, and true genius were required to bring about the superb result you will find in this recording. A word of praise is due the Victor recorders for the excellence of the reproduction. We have never heard better.

Certani: Leggenda della Dolomiti. Milan Symphony Orchestra conducted by Adriano Ariani. 1-12" disc (C-69030D). \$1.50.

Antonio Certani is a contemporary Italian violoncellist and composer. He has written for his instrument and for orchestra. The present tone poem is mildly interesting. A few copies were imported several years ago when this recording was first released in Italy. They were not received with much enthusiasm and we had quite forgotten the record until it turned up on Columbia's list this month. Perhaps with a wider hearing, music lovers will be found who will discover some real merit in this work. The reproduction is satisfactory.

Delius: Society Set, Volume I. The London Philharmonic Orchestra and Chorus directed by Sir Thomas Beecham; Heddle Nash (tenor) with piano accompaniment by Gerald Moore. 7-12" discs (C-11068D to C-11074D) in album. Columbia Set 305. \$14.

Paris (The Song of a Great City)—London Philharmonic Orchestra.

Eventyr (Once Upon a Time)—London Philharmonic Orchestra.

Koanga (Closing Scene)—London Philharmonic Orchestra and Chorus.

Hassan (Interlude and Serenade)—London Philharmonic Orchestra.

To the Queen of My Heart—Heddle Nash and Gerald Moore.

Love's Philosophy—Heddle Nash and Gerald Moore.

It is great news that Columbia has finally got permission to re-press the first volume of the Delius Society and make it generally available in America. It was issued in England about two years ago and was sold only by subscription. We understand that the limited number of sets that were pressed have long since been purchased and that no more are available. If our English cousins want one of these sets, we suppose that they can send over here for it—that would certainly be "carrying coals to Newcastle" with a vengeance.

A whole volume might be written about this unusual set of records, but we will content ourselves with briefly identifying the works which are included, and stating that Sir Thomas Beecham is the Artistic Director of the Society. We think that this last statement will convince our readers that everything that the album contains is produced with the best possible taste, and that, musically, nothing more could be desired. We just could not miss this opportunity to toss a bouquet to one who, in our opinion, is one of the world's outstanding musicians.

Paris, to which the composer added the subtitle "The Song of a Great City," was written in 1899. It was first introduced by Dr. Hans Haym, one of the earliest exponents of Delius' work, at Elberfeld in 1901. The first English performance was given by Sir Thomas Beecham at Liverpool in 1908. Of this work, Delius wrote: "It is a Nocturne and describes my impressions of night and early dawn, with its peculiar street cries, the pan's flute of the goatherd, etc. These cries are very characteristic of Paris and the piece begins and closes with them."

Eventyr. The collection of Norwegian folk-tales known as Eventyr (Legends) was published in 1841. It was the joint work of Peter Cristen Asbjørnsen and Jorgen Engebretsen Moë. These tales embody all the fantasy, superstition, humor and homely detail of the Norwegian folk, and it is their spirit, rather than any particular story, that Delius sought to realize in this work.

Koanga is Delius' third opera and dates from 1895-97. It was first produced in 1904 at Elberfeld, under Fritz Cassirer, with Clarence Whitehill in the title rôle. The passage recorded occurs in the epilogue of the work, and has nothing to do with the main action. The scene is the veranda of a plantation house, where Uncle Joe is seen surrounded by a group of girls, who have pleaded with him for a story of old Creole life. He tells them the story of *Koanga* and *Palmyre*.

Hassan, a play by the late James Elroy Flecker, was first produced by Basil Dean in 1923. Delius was invited to compose the incidental music. The *Serenade* from the first act and the short Interlude which precedes it were selected for this recording. This *Serenade* is among the best known works of Delius.

To fill in the last side of this set of discs, Sir Thomas has chosen two of Delius' loveliest songs.

Miaskowsky: *Sinfonietta* (Op. 32, No. 2). Seven sides. **C. P. E. Bach:** *Symphony No. 3 in C major*. Three sides. **Arensky:** *Variations on a Theme by Tschaiakowsky* (Op. 35a). Three sides, and **Sibelius:** *Canzonetta* (Op. 62a). The NBC String Symphony Orchestra under the direction of Frank Black. 7-12" discs (V-12091 to V-122097) in album. Victor Set M-390. \$10.50.

The release of this unusual album does many things. It makes available, in recorded form, the work of the NBC String Symphony Orchestra, one of the finest groups of musicians in the world today, under the distinguished direction of Frank Black. It enriches the repertory of recorded music by the addition of several entirely worthwhile compositions which, in most cases, will be new to the music lovers of this country. It introduces to those who are interested in records one of the principal figures in the Russian musical life of today—an outstanding personality in the world of contemporary music. It provides an hour of interesting music with an appeal sufficiently broad to make it pleasing to nearly everyone.

Nicolas Jacovievitch Miaskowsky is a new name on records, although several of his symphonies, of which he has composed sixteen, have appeared on the programs of the leading American orchestras, including the Philadelphia, Boston, Chicago, and New York Philharmonic. Miaskowsky has written two *sinfoniettas*, one dates from 1911 and the other from 1933. It is the latter one that is included in this album. Frank Black and the orchestra which has recorded it gave its first American performance in November 1933. Miaskowsky was born at Novogeorgievsk in Russia in 1881 (this town is now included within the boundaries of Poland). He is the son of a Russian army officer, and was, himself, an officer in the Russian army throughout the World War. After some preliminary musical training, he entered the St. Petersburg Conservatory and studied

under Liadow and Rimsky-Korsakow. At present he lives in Moscow and devotes his entire time to composition. In the booklet which accompanies the set will be found a very illuminating note on the life and works of this composer, written by Mr. Charles O'Connell.

From Mr. Peter Hugh Reed's note on Bach, also included in the booklet mentioned above, we learn that: "The *Symphony No. 3* in C major is the third of a set of six *Sinfonien* composed by Bach in 1773 on a commission from Baron von Swieten. C. P. E. Bach's original manuscript was discovered about seven years ago in Brussels, and was published for the first time in 1931, in an edition prepared by E. F. Schmidt."

Arensky's *Variations on a Theme by Tschaiakowsky* is one of his finest compositions for orchestra. It is based on *Events in the Garden of the Infant Christ* from Tschaiakowsky's *Sixteen Children's Songs*.

We cannot recommend this album too highly to those who are venturesome enough to strike out and enjoy music that they have not heard over and over again. The performances and the recording leave nothing to be desired on those scores.

Dvorák: *Symphonic Variations* (Op. 78). Five sides, and **Handel:** (a) *Rodrigo*—Sailors' Dance; (b) *Almira*—Rigaudon. The Queen's Hall Orchestra directed by Sir Henry J. Wood. 3-12" discs (D-X182 to D-X184). \$2 each. (Three-pocket album available with these records at 50c extra.)

Music lovers have been asking for years for a recording of this fine Dvorák work, and we are glad to report that one was recently made in England by Decca. The imported records have just reached the studio and we have had a grand time playing them. We are impressed with the crystal-clear reproduction and the fine performance of the Queen's Hall Orchestra. If you would like to add this item to your collection do not hesitate to order this set of three discs.

Liszt: *Les Preludes*. Grand Orchestre Philharmonique of Paris conducted by Selmar Meyrowitz. 2-12" discs (C-69033D and C-69034D) in album. Columbia Set X-82. \$3.25.

We have often wondered why Columbia did not add this fine recording to its domestic catalogue. It was released in France a little over a year ago and since that time many copies have been imported. It is by far the best version of the ever-popular *Les Preludes*.

Strauss: *Tales from the Vienna Woods*. Symphony Orchestra conducted by Bruno Walter. 1-12" disc (C-69029D). \$1.50.

There are at least a dozen recordings of this popular waltz. This one, made several years ago, may be classed among the first three or four versions. That is the best we can say for it. Better try several and pick the one that appeals to you most.

Liszt—arr. Muller: **Hungarian Rhapsody No. 2.** The Philadelphia Orchestra conducted by Leopold Stokowski. 1-12" disc (V-14422). \$2.

We warrant that most homes with new phonographs this fall will have a copy of this new Philadelphia Orchestra recording. We say this for two reasons: the selection is a universal favorite, and it is the sort of disc that will show off the new instrument in a most spectacular way. Dealers will welcome it, and will very likely use it for demonstrating purposes. It is pretty hard on needles—better put a new one in your phonograph when you play it.

God Save the King. One side, and (a) **Rule Britannia;** (b) **The British Grenadiers.** The B.B.C. Symphony Orchestra conducted by Sir Adrian Boult. 1-10" disc (V-B8553). \$1.35.

Schools will be interested in this one. As there is no vocal part, *God Save the King* can also be used as a recording of *America*. The B.B.C. Symphony gives us everything it has, and it's mighty fine stuff. If you took any movies while you were in England for the Coronation, this disc will provide good background music. The reproduction is most lifelike.

Mozart: Deutsche Tanze, Nos. 1 and 2 (K. 605). One side, and **Deutsche Tanze, No. 3** (K. 605). Vienna Philharmonic Orchestra conducted by Bruno Walter. 1-10" disc (V-DA1570). \$1.85.

This little disc is going to bring a lot of pleasure to a great many music lovers—few will resist Bruno Walter's recording of these lovely Mozart dances. Fine reproduction is an added feature.

George Gershwin Memories: Rhapsody in Blue; Lady Be Good; I'll Build a Stairway to Paradise; The Man I Love; S'Wonderful; I Got Rhythm. One side, and **Jerome Kern Medley:** Who's Baby Are You; Why Do I Love You; Ka-lu-a; Can't Help Lovin' Dat Man; Look for a Silver Lining; Who?; Ol' Man River. The Savoy Hotel Orpheans (with vocals). 1-12" disc (C-7364M). \$1.25.

An English band's idea of American popular music—and not a bad idea at that! We don't know, but we wager the vocalists are from this side of the Atlantic. Reproduction—good.

Fauré Elégie (Op. 24). The Boston Symphony Orchestra under the direction of Serge Koussevitzky. (Violoncello by Jean Bedetti.) 1-12" disc (V-14577). \$2.

We have heard this beautiful *Elégie* played as a violoncello solo with piano accompaniment several times but never before in orchestral form. Jean Bedetti, with the distinguished aid of Koussevitzky and his players, makes this an outstanding recording, and one that will be welcomed by all those who like lovely melody in the refined manner. The reproduction is excellent.

CHORAL



Bach: Motet—Jesu, meine Freude. The Madrigal Singers conducted by Lehman Engel. 3-12" discs (GT-12.100 to GT-12.102) in album. Gamut Set 1. \$5.

Here is a set to gladden the hearts of all lovers of the immortal Bach. This work, the greatest of all the Bach motets, was probably written for a memorial service for the wife of a Leipzig postmaster, which was held on July 18, 1723. It is based upon a hymn by Johann Franck, the musical setting of which was a secular song entitled *Flora, meine Freude, meiner Seelenweide* by Johann Crueger. It was the custom in those days to adapt the words of a hymn to a popular secular melody so that the congregations would be familiar with the tune, just as the Salvation Army does today. The text of the motet is taken from the eighth chapter of Romans which was read at the memorial service mentioned above.

At the beginning of this recording the first verse of the hymn is sung with its Crueger melody, following which is a safety groove, making it necessary to lift the needle over this obstruction before starting the motet itself. This groove also makes it possible to omit the Crueger setting if so desired. It is very interesting to note Bach's development of the simple melody through the five verses of this hymn which are included in his work.

This is very difficult music and we are glad to report that, in our opinion, the Madrigal Singers have done an extremely creditable piece of work. The reproduction is beyond cavil.

Jannequin: Le Chant des Oyseaux. (Sung in French.) The Madrigal Singers conducted by Lehman Engel. 1-12" disc (C-9134M). \$1.50.

Clement Jannequin, a French or Belgian contrapuntist of the 16th century, is best remembered for his secular works of a descriptive character. The present work, *The Song of the Birds*, is an excellent example. The words and the notes are descriptive of the songs of various birds. The Madrigal Singers, under the distinguished direction of Lehman Engel, present a performance that warrants the highest praise. The reproduction is of the best.

Traditional—arr. Sorokin: **Gypsy Caravan.** One side, and **Medley of Russian Folk Songs.** (Sung in Russian.) Sorokin Russian Choir conducted by Captain S. Sorokin. 1-10" disc (PA-R2371). \$1.25.

Russian songs sung in the Russian manner by a well-trained Russian choir. If this sort of thing appeals to you, it is very likely that you will find this disc very pleasing. Reproduction—good.

CHAMBER MUSIC



Malipiero: Rispetti e Strambotti. Five sides, and **Beryl Rubinstein: Passepied.** The Kreiner Quartet. 3-12" discs (V-12129 to V-12131) in album. Victor Set M-397. \$5.

Francesco Malipiero (1882-) is one of the most important contemporary Italian composers, although practically nothing of importance among his works is available in recorded form. This excellent recording of his string quartet, the composition with which he won the first prize offered by Mrs. F. S. Coolidge in an international chamber music contest and which was first played publicly at the festival at Pittsfield, Mass., in 1920, is a very welcome addition to the library of recorded music.

From the leaflet which is included with this set of discs, we quote the following interesting material:

"The title of this quartet (*Rispetti e Strambotti*) is untranslatable with any degree of precision. It is a combination of the names of two ancient forms of Italian poetry; it also could be interpreted—and the music to some extent justifies this interpretation—as a kind of acidly humorous discussion and argument. *Rispetti*, in the ancient poetical sense, are compliments of a lover to his lady; *strambotti* are, let us say, roundelays. . . .

"The quartet is in one movement, consisting of a series of episodes ranging widely in emotional content from the gaiety of scenes of peasant life to the ecclesiastic solemnity which, in Renaissance times, was never far removed from the daily life of the peasant. The twenty episodes, while very tenuously connected, have nevertheless a certain relationship that is significant. This relationship is expressed through the use of two diametrically opposed motifs, one based on plain chant of the Roman church, the other composed of rough chords bowed across all the open strings. It may be deduced then that the music, if it represents anything tangible, is intended to suggest the conflict between the frantic and often rough gaiety of the Renaissance world, and the moderating, if not sometimes inhibiting influence of the church."

Those of us who have enjoyed the Kreiner Quartet's brilliant series of broadcasts know of the excellence of this musical group, and for those who have not had the opportunity of hearing them before, this set offers a grand introduction.

Beethoven: Quartet No. 16 in F major (Op. 135). The Lener String Quartet. 3-12" discs (C-69021D to C-69023D) in album. Columbia Set 307. \$5.

And now the Leners re-record Beethoven's *Quartet in F major, Opus 135*, supplanting their earlier recording which has been in the Columbia catalogue for ten years or more. So we have two modern

recordings of this work, one by the Busch Quartet released by Victor a couple of years ago and the present one. We have played both of them several times with the idea of making a choice but we just cannot seem to come to any definite decision. We don't think the Leners play with the spirit they did in their old recording but at that we prefer them in certain parts to the Busch players. In the Slow Movement they are superb. Better hear both versions and make your own choice.

Pochon: Fantaisie Herbraïque (based on original ancient themes). The Stradivarius String Quartet. 2-10" discs (C-17103D and C-17104D). \$1 each.

Alfred Pochon, formerly second violinist of the Flonzaley Quartet and now holding the same position in the Stradivarius Quartet, has devoted a great deal of his time to composition during the last few years. Most of his works have been for string quartet. The present composition is in one movement and is based upon ancient Russian Jewish melodies. It is plaintive in character and restful in its effect upon the listener, until the latter part, which turns into a dance of oriental tang. We found this pair of discs quite interesting and recommend them to the attention of those who are looking for music they have never heard before. The reproduction is splendid.

J. C. Bach: Quartet for Flute and Strings in C major (Op. 8, No. 1). The Oxford Ensemble—Milton Wittgenstein (flute), Harry Neidell (violin), Victor Witz (viola), and Youry Bilstin (cello). 1-12" disc (MU-1039). \$1.50.

Bach's son, Johann Christian, provides this new recording group with some lovely music that clearly shows the effect this composer had upon Mozart, who followed him two decades later. This little quartet is light and graceful in the aristocratic manner of the period of its conception. The Oxford Ensemble, who have delighted radio audiences from WQXR (New York) with their concerts of old music, give a performance that is bound to please those who are interested in music of this character. Reproduction—good.

Haydn: Quartet in G major (Op. 54, No. 1). The Budapest String Quartet. 2-12" discs (V-DB2905 and V-DB2906). \$2.50 each.

This pair of discs will be welcomed by those who did not secure the second volume of the Haydn Quartet Society—which, by the way, is out of print—for there is no other recording available of this delightful and sparkling quartet. The Budapest players give a superb performance and the excellent recording leaves nothing to be desired. Lovers of fine string quartet music should not miss this item.

ORGAN



Russell: Song of the Basket Weaver—from "St. Lawrence Sketches." One side, and **Dickinson: Berceuse**. Charles M. Courboin (The Grand Court Organ, Wanamaker's, Philadelphia). 1-12" disc (V-14578). \$2.

Two American organist-composers are represented on this disc, Alexander Russell and Clarence Dickinson, and their works are played by one of the world's leading organists upon the supreme Wanamaker instrument. Both pieces are meritorious musically and yet they are popular enough in style to have an almost universal appeal. An added feature of this disc is the marvelous reproduction the Victor recorders have attained.

VOCAL



Satie: Trois Melodies. (Sung in French.) Jane Bathori (soprano) with piano accompaniment by Darius Milhaud. One side, and **Poulenc: Le Bestiaire**. (Sung in French.) Claire Croiza (soprano) with piano accompaniment by Francis Poulenc. 1-12" disc (C-9132M). \$1.50.

These recordings, taken from the French catalogue, have been known to collectors of modern items for several years, and we imagine that many copies of them have been imported. Columbia now makes them available on the present disc. These little songs of a humorous character will be found most attractive to those who go in for modern pieces of this type. The performances and the recording are excellent.

Bach: Cantata No. 211—Coffee Cantata. William Hain (tenor), Benjamin de Loache (baritone), Ethyl Hayden (soprano) with instrumental ensemble directed from the harpsichord by Ernst Victor Wolff. Seven sides, and **Erbauliche gedanken eines tabaerauchers** (Tobacco Song). Benjamin de Loache (baritone), Sterling Hunkins (cello), and Ernst Victor Wolff (harpsichord). 4-12" discs (MU-1035 to MU-1038) in album. Musicraft Set 5. \$6.50.

Coffee and Bach came into Germany at about the same time. Strange as it may seem, many persons felt that the drinking of this beverage was little less than a grave sin. In this amusing secular cantata—which tells the story of a stern father who warns his daughter that if she does not stop drinking coffee he will not permit her to have a husband; to this she finally agrees, and then states that she will not accept a man until he promises that she may drink all the coffee she wishes after her marriage—Bach produces some music in which he very likely enjoyed the humor as much as did his listeners. This pleasing work was probably written for some special occasion, perhaps an important wedding or a visit of royalty from a neighboring state.

Ernst Victor Wolff directs an engaging performance that should suit 'most everyone. The only criticism we have to offer is that while Ethyl Hayden's voice is well suited to the part, we had difficulty in grasping the words she was singing. However, this is not tremendously important because in the booklet which accompanies this album will be found the German text with its English translation.

The reproduction is satisfactory, and the surface of these new Musicraft discs leaves nothing to be desired on that score.

Non ti scordar di me (Forget-Me-Not). One side, and **Mille Cherubini in coro** (Cradle Song—Thousand Cherubs in Chorus). (Both from the film "Forget-Me-Not"). Beniamino Gigli (tenor) with the Berlin State Opera Orchestra conducted by Alois Melichar. 1-10" disc (V-1842). \$1.50.

Gigli favors us with two selections from his successful film *Forget-Me-Not*. We have not had the opportunity of seeing the picture, but we liked the samples on this disc, and when it comes to our favorite playhouse we are certainly not going to miss it. You will find the recording, which was made in Germany, highly satisfactory.

The Garden Where the Praties Grow (Old Irish Melody—arr. Liddle). One side, and **Fahy**—arr. Somervell: **Little Mary Cassidy** (from Songs of the Four Nations). Robert Irwin (baritone) with piano accompaniment by Reginald Paul. 1-10" disc (V-25680). 75c.

Two little songs in the Irish manner, sung with perfect diction and crystal-clear enunciation by the brilliant young baritone, Robert Irwin. Mr. Irwin is a protégé of John McCormack's, whose style of singing he closely follows. Don't miss this sparkling little disc with its touch of real humor. The recording is superb.

CONCERTO



Liszt: Todtentanz (Dance of Death). Jesus Maria Sanroma (piano) and the Boston "Pops" Orchestra under the direction of Arthur Fiedler. 2-12" discs (V-12105 and V-12106) in album. Victor Set M-392. \$3.50.

As far as we can recall this is the first recording of Liszt's spectacular *Dance of Death*. It is, in any case, the first modern one. Let us say at the outset that it is a thoroughly adequate one in every particular. Sanroma is technically and spiritually equipped for the task, and it is a gigantic task. The Boston "Pops" under Arthur Fiedler lend that spirited support that is so essential for a proper performance of this difficult work.

The work itself is in the form of a theme and five variations for piano and orchestra. The theme is taken from the Mass for the Dead, and the com-

position is said to have been inspired by a fresco in the Campo at Pisa, entitled "The Triumph of Death." Whether we think that this is great music or not, we cannot deny that it is emotionally exciting, and that there is not a dull moment from the start to the finish. No one could doze off while this was being played. As such, we commend this recording to your attention.

OPERA



Wagner: Die Götterdämmerung—Hier sitz' ich zur Wacht (Act I); Hoi-ho! (Act II). Ludwig Weber (bass), Herbert Janssen (baritone) with chorus and the London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs (C-69047D and C-69048D) in album. Columbia Set X-83. \$3.25.

Both Columbia and H.M.V. in England have been experimenting with recording actual performances. The present discs were made at a performance of *Götterdämmerung* given at Covent Garden on May 29, 1936. The first three sides cover the scene in Act II beginning with Hagen's call *Hoi-ho!* and continues to the end of the brief passage for Gunther which opens with *Brünnhild', die hehrste Frau*. The fourth side contains Hagen's short monologue from Act I.

After playing these records, we turned to several English reviews of them, and found that in every case the writers seemed deeply impressed with the results that the recorders had obtained. One reviewer said that he could close his eyes and easily imagine that he was in his customary seat at Covent Garden. All mentioned the realistic atmosphere of the recording. This is, of course, very easy to understand when we think of it. England is a very small place and every opera lover gets to Covent Garden at some time or other, and most of them many times. It is the fashion to run up to London for the opera season. The English are a souvenir-loving people and the fact that this recording fairly breathes the atmosphere of their beloved opera house makes it an attractive thing to have. With most of us, it is an entirely different matter. We are very apt to listen to these discs without much sentiment for the place in which the recording was made. We hear the heavy hurrying footsteps upon the stage and they annoy us, and we hear Hagen striking his spear upon the stage floor and we are startled. We hear voices that sound a great distance away and others that are almost in our laps. We are not used to such recordings, and our first impressions are very likely to be unfavorable. Whether we will ever like them, only time will tell.

We shall rest our case with the remark that the English recorders have done as well as could possibly have been done under the conditions.

Puccini: Tosca—Recondita armonia (Act I). One side, and **Verdi: Rigoletto**—La donna é mobile (Act III). Jussi Bjoerling (tenor) with orchestra conducted by Nils Grevillius. 1-10" disc (V-4372). \$1.

Bjoerling's (Victor now uses the English spelling of his name) first record, issued in September, sold in quantities beyond the expectation of everyone. Dealers were unable to get sufficient stock to fill their orders promptly, and this new voice created just such a sensation among record collectors as we anticipated. Bjoerling's tour of America, which is to begin shortly, will probably be the most talked of musical event of the coming season. His second record, issued this month, should be excellent advance material.

Delibes: Lakme—Sous le dome espais (Act I). Germaine Feraldy (soprano) and Andree Bernadet (mezzo-soprano) with orchestra conducted by Eli Cohen. One side, and **Bizet: Les Pecheurs de Perles**—Au fond du temple sainte (Act I). Jose Luccioni (tenor) and Pierre Deldi (baritone) with orchestra conducted by Eli Cohen. 1-12" disc (C-9133M). \$1.50.

This disc contains two meritorious operatic recordings that have been listed in the French catalogue for several years. They are valuable additions to Columbia's domestic repertory and should not be overlooked by those who are interested in fine operatic records.

PIANO



Brahms: Variations on a Theme by Paganini (Op. 35). Egon Petri (piano). 2-12" discs (C-69027D and C-69028D) in album. Columbia Set X-80. \$3.25.

The Brahms *Paganini Variations* date from 1866. Based on a twelve-bar theme in A-minor from one of Paganini's caprices for unaccompanied violin (No. 24 of Opus 1), they comprise two books of formidable technical studies. Though they are primarily intended to set and solve technical problems of the utmost difficulty, they are something more than mere brilliant technical studies, and there is no suggestion in them of the empty cheapness generally found in works that have nothing more to commend them than a somewhat showy virtuosity. To say that Petri plays them well is to understate the case—he plays them brilliantly and with a perfection of technique that leaves one breathless. The early recording of this work by Wilhelm Backhaus is not to be considered now that the present version is available.

Gounod—arr. Liszt: **Faust**—Waltz (Act II). Egon Petri (piano). 1-12" disc (C-69031D). \$1.50.

There is no question—this is definitely a show-

piece, and Petri just cannot help playing it as one. As he finishes you can just see the audience arise and cheer and applaud. We like to think of Petri in another way, and in all of his other recordings we do, but this one is an emotional thriller, and we just cannot help feeling the way we do about it. It gives one the impression that it is a test of strength to see whether the piano or the pianist will collapse first. Many persons will find this disc most attractive, perhaps you are one of them.

Albeniz: Cordoba—No. 4 from "Cantos de España" (Op. 232). José Iturbi (piano). 1-10" disc (V-1844). \$1.50.

In announcing this new record by José Iturbi, Victor mentions that it has just signed a new contract with this outstanding artist and that an album of his recordings is in preparation, "which will show his unique art in several widely varying aspects." In issuing the present disc, Victor calls attention to the advance it has made in piano reproduction. It is hardly necessary to call attention to this point for all those who hear this disc will quickly realize that it marks a distinct step forward in piano recording. If you are interested in the development of the phonographic art, don't miss hearing this little disc.

VIOLIN



Schubert: Rondo in A-major. Three sides, and **Sibelius: Humoresque**—IV. Henri Temianka (violin) and the Temianka Chamber Orchestra. 2-12" discs (PA-E11331 and PA-E11332). \$2 each.

Henri Temianka plays this early Schubert piece (we assume that it is an early work—the label tells us nothing) in a most pleasing manner. He develops a smooth singing tone that is a joy to listen to, and his small orchestra gives just the support that is necessary for a truly ideal performance. If you are in the mood for some lovely music that is not too deep, we can recommend that you select this pair of discs. Reproduction—excellent.

Brahms—arr. Joachim: **Hungarian Dance No. 1 in G minor.** One side, and **Hungarian Dance No. 17 in F sharp minor.** Yehudi Menuhin (violin) with piano accompaniment by Marcel Gazelle. 1-10" disc (V-DA1491). \$1.85.

The S. R. O. sign has been hung out for all Menuhin's concerts so far this season, and after listening to his playing of these two Brahms' *Hungarian Dances*, it is very easy to discover the reason. Superb fiddling and impeccable reproduction are features of this little disc. If you are interested in fine violin records, don't miss this one.

Beethoven: Romance No. 2 in F major (Op. 50). Albert Spalding (violin) with piano accompaniment by Andre Benoist. 1-12" disc (V-14579). \$2.

Albert Spalding gives us a fine performance of this Beethoven piece, which has proved so popular with this artist's audiences everywhere. The reproduction of the solo instrument and the accompanying piano represents the best modern recording.

Wieniawski: Polanaise brillante in D major (Op. 4). One side, and **Concerto No. 2 in D minor**—second movement (Op. 22). (Romance.) Nathan Milstein (violin) with piano accompaniment by Leopold Mittmann. 1-12" disc (C-69032D) \$1.50.

Two popular pieces for violin beautifully played by Nathan Milstein, an artist who is gaining rapidly in the estimation of the American musical public. A superb recording of the entire *Concerto in D minor* is available by Heifetz and the London Philharmonic Orchestra.



BAND

Rhodes: Golden Spurs—Slow March. One side, and **Adams: Crown and Commonwealth**—Quick March. Massed Cavalry Bands of the Aldershot and Eastern Commands conducted by S. Rhodes. 1-10" disc (V-B8589). \$1.35.

Barsotti: Coronation Tattoo—Quick March. One side, and **Ketelbey: Royal Cavalcade**—Coronation March. Massed Bands of the Aldershot and Eastern Commands conducted by Leslie Seymour. 1-10" disc (V-B8585). \$1.35.

Meyerbeer—arr. Brown: **Le Prophète**—Marche du couronnement (Act IV). Massed Bands of the Aldershot and Eastern Commands conducted by Leslie Seymour. One side, and **Plater: The March of the King's Men**—Quick March. Massed Bands of the Aldershot and Eastern Commands conducted by Denis J. Plater. 1-10" disc (V-B8584). \$1.35.

Americans, returning from the Coronation, brought back with them, among other things, a desire for recordings of some of the famous English military bands. The demand has been so insistent that we have selected the three records listed above, all of which may be recommended without reservation. The recording is particularly faithful; so much so, that we feel sure that it will readily bring back to the minds of our readers, who were fortunate enough to have heard these famous bands last summer, many pleasant memories of their stay in England.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, IRA—Iragen, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, and V—Victor.

PRINTED IN U. S. A.

Carl Weinrich, a very able player of Bach, has selected the Aeolian-Skinner organ of the Westminster Choir School at Princeton for these recordings, and in doing so, he has made a very happy choice. This organ, as you probably know, was designed along the lines of the instrument of Bach's own time, and is one of very few such organs in America. If you love Bach, you will find this set of discs a great joy.

CHORAL



Gruber: Silent Night, Holy Night. One side, and **Redner: O Little Town of Bethlehem.** The Madrigal Singers conducted by Lehman Engel with organ accompaniment by Henry Silvern. 1-10" disc (C-322M). 75c.

Holst: Mid-Winter. One side, and Melody arr. Smith: **Sing We Noel Once More.** The Madrigal Singers conducted by Lehman Engel. 1-10" disc (C-321M). 75c.

Traditional: The Quilting Party (Seeing Nellie Home). One side, and **Jingle Bells.** The Madrigal Singers conducted by Lehman Engel with organ accompaniment by Henry Silvern. 1-10" disc (C-320M). 75c.

The Madrigal Singers offer these three discs for the Christmastide. Perhaps it is too early for us to get in the spirit of this jolly season, but these recordings didn't seem to have the ring of Christmas in them at all. The selections are nicely sung in a most refined manner—a trifle too refined for us—the snap and the spirit of Christmas is missing. A year or so ago, Columbia issued a series of Christmas records sung by the B.B.C. Chorus that we thought were fine; we picked out a couple of them just now and played them, and we still think they are about "tops." The numbers are C-244M to C-247M inclusive; price 75c each. Try these before you purchase any Christmas records.

Bach: Motet for Double Choir. The Westminster Choir conducted by John Finley Williamson. Unaccompanied. 1-10" disc (V-1845). \$1.50. 1-12" disc (V-14613). \$2.

This recording of one of Bach's best known motets marks a definite step forward in the development of recorded music. These discs will be warmly welcomed by those who appreciate music of this type, and will be long remembered as the forerunners of a fine series of recordings by this superb choir. The first movement, *Sing Ye to the Lord*, occupies both sides of V-1845, the second movement, *Like as a Father Bendeth*, and the third movement, *Praise Ye the Lord*, each occupy one side of V-14613.

VIOLIN



Sarasate: Zigeunerweisen (Op. 20, No. 1). Yascha Heifetz (violin) and the London Symphony Orchestra conducted by John Barbirolli. 1-12" disc (V-DB3212). \$2.50.

After listening to this simply marvelous recording, there is no doubt in our mind but that it is head and shoulders over any of the numerous available versions of this great violin piece. Heifetz takes it for his very own, and Barbirolli gives him just the sort of support he needs for a masterful performance. Reproduction—excellent.

Schubert—arr. Friedberg: Sonata in D major—Rondo only (Op. 53). One side, and **Tartini—arr. Ondricek: Adagio in E.** Joseph Szigeti (violin) with piano accompaniment by Nikita Magaloff. 1-12" disc (C-69062D). \$1.50.

If you like fine fiddling, you will find this disc very much to your taste. The violin arrangement of the Rondo from Schubert's *Sonata in D major*, Opus 53, for piano, is particularly attractive. Recording—excellent.

MISCELLANEOUS



Sor: Grand Sonate—for unaccompanied guitar (Op. 22). Julio Martinez Oyanguren (guitar). 2-12" discs (C-69045D and C-69046D) in album. Columbia Set X84. \$3.25.

Fernando Sor (Sors), a Spanish guitarist of considerable celebrity, was born in Barcelona in 1780 and died at Paris in 1839. Besides the large amount of music he wrote for his own instrument, he composed a number of operas, ballets, symphonies, etc. Today he is only remembered for his works for guitar which are usually found in the repertory of serious students of this fascinating instrument. Sor spent some time in England during the early part of the nineteenth century and did a great deal to stimulate interest in his instrument. He is the only guitarist who has ever appeared at one of the London Philharmonic Society's concerts.

Such artists as Segovia, who records for Victor, and Oyanguren, whose admirable playing will be found on these discs, are creating quite a vogue for guitar music here in America. If we may judge by the steady increase in the sales of their records, we assume that the guitar is in for a widespread popularity among serious musicians in this country.

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The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA, PA., U. S. A.

VOL. 5. NO. 10

DECEMBER 1937

By mail to any address
25c. per year

OUR desk is piled with records, our chair is piled with records, there are records on the window sill and records on the floor. Victor has just made a special release of pressings from abroad which contains, in addition to individual discs, some thirty-one album sets. It will be impossible, of course, to review all of them in this issue, but we hope to include at least a third of them; and we probably will, if we do not take up too much of this valuable space just talking about them. We have asked our writers to make their reviews just as brief as they can in order that we may include the greatest number of items possible, and we are going to set them a good example by stopping, at this point, with our very best wishes for a very Merry Christmas.

ORCHESTRA



Bach—trans. Stokowski: **Passacaglia in C minor**. Four sides, and **Passion According to St. Matthew**—My Soul is Athirst. One side, and **My Jesus in Gethsemane**. One side, and **Cantata No. 4**—Christ lag in Todesbanden (Chorale). One side, and **Sarabande**. One side, and **Suite No. 3 in D major**—Lento (Air on the G string). 1-10" disc (V-1843) and 4-12" discs (V-14580 to V-14583) in album. Victor Set M-401. \$9.50.

On Christmas morning a great many music lovers very likely will find this album in their stockings, and a very welcome gift it will prove to be. Victor has assembled these Bach-Stokowski transcriptions and made them available in an album at this very appropriate time. The *Passacaglia in C minor* and the *Christ lag in Todesbanden* have been re-recorded under the "higher fidelity" method; the others are new on records. Pages might be written about these marvelous recordings, but as the Stokowski transcriptions are well known to nearly everyone who is interested in recorded music, we feel that a bare announcement is all that is necessary.

Mozart: Symphony No. 28 in C major (K. 200). Berliner Instrumental-Collegium directed by Professor Fritz Stein. 2-12" discs (V-EH1047 and V-EH1048). \$1.90 each.

The playing of this recording recalled to our mind the N. G. S. records of this work which appeared a number of years ago and have long since been withdrawn. Eventually, we suppose, most of the works with which the National Gramophonic Society blazed the trail for recordings of limited appeal, will be produced by the commercial companies. A great many are already in the commercial catalogues. Times have certainly changed in the last ten years—items are offered now, and sufficient quantities of them sold to make them commercially profitable, that a few short years ago could only be brought out by such altruistic enterprises as the old N. G. S. The N. G. S. served its purpose well and has now retired from the field. A debt of gratitude is due it from every serious lover of recorded music, for without it, we are sure the progress that has been made would certainly have been very much slower.

We have written so much about the N. G. S. that we have only room for a line or two about this recording. It is a lovely little symphony in the early Mozart style. It is nicely played and is well recorded. We were about to say that it would have a limited appeal—guess we are thinking in terms of the days of the N. G. S.; then it would have had a limited appeal, but today a great many persons have learned to love this fine, unpretentious music.

Beethoven: Leonore Overture No. 3. Vienna Philharmonic Orchestra conducted by Bruno Walter. Three sides, and **Beethoven: Ruins of Athens**—Overture. Vienna Philharmonic Orchestra conducted by Arnold Rose. 2-12" discs (V-11958 and V-11959) in album. Victor Set M-359. \$3.50.

Following its new policy of selecting outstanding recordings that have been available on two discs and placing them in an album with booklet, Victor releases its splendid recording of the *Leonore Overture No. 3* under the direction of Bruno Walter. As there is no finer version available, this item should make an appropriate Christmas gift for your musical friends, or, perchance, you might slip it in your own stocking.

Reger: Variations on a Theme by Mozart (Op. 132). Sächsische Staatskapelle directed by Karl Böhm. 4-12" discs (V-DB4480 to V-DB4483). \$2.50 each. (Four-pocket album available with these records at 50c additional.)

If you have patience, you will very likely enjoy this Reger work; but you must have patience, and plenty of it. Reger very often has something to say, and he says it very beautifully, but it takes him a long while to do it. In our opinion, in the present composition, it is well worth waiting for. Karl Böhm, by means of his very able conducting, makes the waits as interesting as anyone possibly could. Satisfactory reproduction attends this recording.

Mozart: Serenade—Eine Kleine Nachtmusik (K. 525). Vienna Philharmonic Orchestra conducted by Bruno Walter. 2-12" discs (V-12060 and V-12061) in album. Victor Set M-364. \$3.50.

This piece is a favorite of ours and so we are very familiar with all of the available versions. In our opinion, the choice comes quickly down to two—the present recording, and the one by the Minneapolis Symphony under Ormandy. We vote for Bruno Walter. Of course, you may not vote as we do, so why not listen to both before you make your choice.

Verdi: Traviata—Prelude to Act I; Prelude to Act III. Milan Symphony Orchestra conducted by Cav. Lorenzo Molajoli. 1-12" disc (C-69064D). \$1.50.

Molajoli gives very nice performances of these preludes, and the recording is highly satisfactory. He has mighty keen competition, however, in Toscanini's recordings of the same selections for Victor. The Toscanini disc costs 50c more but there are many persons who very likely will feel that it is worth it.

Gounod: Mireille—Overture. One side, and **Boieldieu: Le Calife de Bagdad**—Overture. Vienna Symphony Orchestra conducted by Paul Kerby. 1-12" disc (C-69065D). \$1.50.

A search of the domestic catalogues fails to reveal a recording of either of these overtures, and so this disc is a valuable addition to Columbia's repertory. Both the performance and reproduction are satisfactory.

Grieg: Peer Gynt—Suite No. 1 (Op. 46). Orchestra conducted by John Barbiroli. 2-12" discs (V-11834 and V-11835) in album. Victor Set M-404.

In the Hall of the Mountain King
Anitra's Dance
Morning
Death of Ase

Victor has taken this pair of discs which have been in its catalogue for a year or so and placed them in an album with booklet, giving them the set number, M-404. This is the best recording available of this popular music.

German: Merrie England—Dances (Rustic Dance; Jig; Hornpipe; Minuet). Orchestre Raymonde conducted by G. Walter. 1-10" disc (C-317M). 75c.

Pleasing little dances from Edward German's operetta *Merrie England*—played with plenty of spirit, in the refined manner, by an adequate orchestra. Recording—good.

Berlioz: Le Carnaval romain—Overture. The Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-12135). \$1.50.

Try this one on your new phonograph if you wish to give your friends a thrill—"higher fidelity" recording with a vengeance.

Humperdinck: Hänsel und Gretel—Overture. The B.B.C. Symphony Orchestra conducted by Adrian Boult. 1-12" disc (V-11929). \$1.50.

A perfectly swell recording of this charming overture—the best available from every angle.

CONCERTO



Mozart: Concerto No. 15 in B flat major (K. 450). Elly Ney (piano) with chamber orchestra conducted by W. van Hoogstraten. 3-12" discs (V-12062 to C-12064) in album. Victor Set M-365. \$5.

(This annotation is reprinted from the May 1936 issue. It appeared in this place when the imported recording of this work was reviewed.)

The repertory of recorded music is greatly enriched by Miss Ney's fine performance of this seldom heard Mozart concerto. We do not recall ever having heard the work before, either in concert or in recorded form. Miss Ney's husband, Dr. van Hoogstraten, adds greatly to the charm of this recording with his wholly sympathetic and truly artistic direction of the accompanying orchestra. It is a small orchestra, probably just the sort of orchestra Mozart had in mind when he composed this lovely little work. Thus we have Mozart, as this music was heard during the lifetime of the composer. It is just the kind of performance we like best, and so we do not hesitate to praise it most highly. This is a grand set of discs, and the recording is superb.

Brahms: Concerto in D major (Op. 77). Fritz Kreisler (violin) and the London Philharmonic Orchestra conducted by John Barbiroli. 5-12" discs (V-14588 to V-14592-S) in album. Victor Set M-402. \$9.

This new recording replaces the earlier one by Kreisler which has been in Victor's catalogue for nearly ten years. Of course, it is a great improvement—the art of reproducing music upon records has made terrific strides in that time. The Columbia recording by Szigeti, the only other one available, dates from about the time of the first Kreisler one, and so is pretty much out-of-date, also. We just

finished playing the Szigeti version and, to tell the truth, we sort of wish that he had re-recorded it instead of Kreisler. We do not doubt that we are very much in the minority in this wish, and so the majority will be pleased, and that is as it should be.

Beethoven: Concerto No. 1 in C major (Op. 15).

Walter Gieseking (piano) and the Berlin State Opera Orchestra conducted by Hans Rosbaud. 4-12" discs (C-69049D to C-69052D) in album. Columbia Set 308. \$6.

In considering this new recording of Beethoven's *Concerto No. 1 in C major*, it is pretty much a matter of whether you prefer Gieseking or Schnabel. If you like a lighter, more delicate interpretation, you will prefer the present recording; if not, you will choose the earlier Victor version by Schnabel. If you are in doubt, listen to both and make your decision.

CHAMBER MUSIC



Cambini—arr. Torrefranca: Quartet in D major.

Five sides, and **Paganini—arr. Zuccarini: Quartet in E major—Minuet.** Quartetto di Roma. 3-12" discs (V-12076 to V-12078) in album. Victor Set M-376. \$5.

(This annotation is reprinted from the February 1937 issue. It appeared in this place when the imported recording of this work was reviewed.)

This set of discs introduces us to Giovanni Giuseppe Cambini (1746-1825), and we believe that many of our readers, as they play these discs, will hear for the first time, music by this interesting and prolific Italian. Cambini was a pupil of Padre Martini at Bologna, and before he was twenty-one had his first opera produced at Naples. Following the failure of this work he attempted an elopement with a young girl to whom he was greatly attached. They were captured by pirates and sold into slavery in Barbary. Cambini was eventually purchased and freed by a rich Venetian. Shortly after his release he proceeded to Paris, where he remained for the rest of his life. He wrote sixty symphonies, one hundred forty-four quartets, and hundreds of other works, mostly for various combinations of instruments, although a few operas and ballets are included in his list of compositions. Cambini is known more for the quantity than the quality of his work, some authorities stating that he never wrote anything of real artistic merit. The latter is rather a broad statement, and in our opinion is not fully justified, for we have listened to quartets by some of the acclaimed masters that were certainly not the equal of this work which the Quartetto di Roma play with such enthusiasm. Many collectors of unusual items will very likely be thrilled with this album. The reproduction is splendid.

Ravel: Quartet in F major. The Pro Arte Quartet. 4-12" discs (V-14569 to V-14572) in album. Victor Set M-400. \$8.

We think that we can say, without fear of contradiction, that this is by far the best recording of this work, and we say this after considering the other five available versions, all of which are familiar to us. The Pro Arte players must have made a very intense study of the quartet and rehearsed it many, many times before they made this recording, for they give, here, something that only happens once in ages—a practically perfect performance. If you doubt it, get out your score and follow these records. As the reproduction is excellent, we can recommend this set of discs without reservation.

Schubert: Trio No. 2 in E flat major (Op. 100).

The Busch-Serkin Trio [Adolph Busch (violin), Herman Busch (viola), and Rudolf Serkin (piano)]. 5-12" discs (V-14464 to V-14468) in album. Victor Set M-374. \$10.

We cannot become overly enthusiastic about this work as a piece of chamber music; we do not think that it rates with the best of Schubert's compositions in that field. But we can get mighty enthusiastic about the superb performance that the Busch-Serkin players have engraved on these discs. We should say that the performance is superior to the music, itself, and the reproduction is of the highest order. In other words, if this piece appeals to you, there is not much likelihood of your ever getting a better recording of it.

Brahms: Sextet No. 2 in G major (Op. 36).

The Budapest String Quartet with Alfred Hobbday (2nd viola) and Anthony Pini (2nd 'cello). 4-12" discs (V-14448 to V-14451) in album. Victor Set M-371. \$8.

This work has been missing from the catalogues for quite some time, for the early N.G.S. recording by the Spencer Dyke Sextet has not been available for several years. Therefore, this set is of particular importance, and we are sorry that we cannot recommend it without reservations. We would say that it is an average performance. A few more rehearsals before the recording was made very likely would have brought about a better balance and also cleaned up some rather faulty phrasing. The reproduction is satisfactory.

Beethoven: Quartet No. 14 in C sharp minor (Op. 131). The Busch Quartet. 5-12" discs (V-14432 to V-14436) in album. \$10.

Especial attention should be called to this album set. It is not just another recording of a Beethoven quartet. It is a masterful performance of one, if not the greatest, string quartet ever written. It is the zenith of Beethoven's work in this form. If you are just beginning a collection of chamber music, we would not suggest that you begin with this masterpiece; start with something more simple, one that is

more easily understood. But if you are a connoisseur, by all means lose no time in hearing this outstanding set of discs.

Mozart: Quartet No. 16 in E flat major (K. 428).

The Pro Arte Quartet. 3-12" discs (V-14474 to V-14476) in album. Victor Set M-375. \$6.50.

In a recent review of the Busch Quartet's recording of the Beethoven *Quartet in C sharp minor, Opus 131*, we warned those who are not well trained in listening to string quartets to avoid it and seek one that may be more easily understood and appreciated. We might have referred them to this lovely work of Mozart, and to this recording in particular, for there is no comparison between it and the earlier Polydor recording by the Prisca Quartet. The playing and the reproduction of the present set is far superior.

Mozart: Quartet for Flute and Strings in D major (K. 285). Four sides, and Quartet for Flute and Strings in A major (K. 298). Oxford Ensemble. 4-10" discs (MU-201 to MU-204) in album. Musicraft Set 7. \$4.50.

Musicraft offers an attractive little album this month containing two very pleasing Mozart quartets for flute and strings. The one in D major was recorded by the National Gramophonic Society a number of years ago, and has long since been unavailable. Taken as a whole, the work of the Oxford Ensemble is quite satisfactory; they play with fine spirit, if not always with the most refined polish. The reproduction is good.

Lalo: Quartet in E flat major (Op. 45). Maurice Blondel Quartet. 3-12" discs (V-12070 to V-12072) in album. Victor Set M-373. \$5.

When we reviewed the imported pressings of this recording a couple of years ago, we found this music pretty dull going. We said then that we preferred to remember Lalo for his *Symphonie Espagnole*, which we admit we like very much, rather than his String Quartet which we found mighty uninteresting. In all truthfulness, we must say, that the years have not changed our opinion one iota.

Verdi: String Quartet in E minor. Quartetto di Roma. 3-12" discs (V-12082 to V-12084) in album. Victor Set M-377. \$5.

(This annotation is reprinted from the May 1935 issue. It appeared in this place when the imported recording of this work was reviewed.)

If you are one of those who feel that it would be impossible for a great operatic composer like Verdi to write a string quartet, and keep well within the bounds of that limited form, won't you just listen to this recording? If you will do this, we feel confident that you will agree with us that the great master has not only accomplished this feat, but that he has produced a work worthy of the serious con-

sideration of all those who are interested in the best in chamber music. Why it has been so consistently neglected will very likely be just as much a puzzle to you as it is to us. To us, it is grand music, and we want to hear it again and again. We expect to play our set of discs many times with greater and even greater enjoyment. The Roman Quartet are well equipped for their task and give a spirited performance of this enjoyable music.

OPERA



Thomas: Mignon (abridged recording). Germaine Cernay (mezzo-soprano), Lucienne Tragin (soprano), Andre d'Arkor (tenor), M. Demoulin (bass), and Valere Mayer (tenor) with Chorus and Orchestra of the Theatre Royal, Brussels, conducted by Maurice Bastin. 5-12" discs (C-69035D to C-69039D) in album. Columbia Operatic Set No. 19. \$7.50.

In the June 1933 issue of *The New Records* the imported version of this recording was reviewed, and the writer at that time did not evidence any great enthusiasm for this set of discs. He said that it was an average European operatic performance, and that the reproduction was satisfactory. As we listen to these records today, we are afraid that we cannot add very much to what the previous reviewer has written. *Mignon* has some popularity in America, and perhaps Columbia has had some calls, from its customers in this country, for a repressing of this recording.

Moussorgsky: Boris Godounov—I Have Attained the Highest Power; and Ah, I Am Suffocating (both from Act II). Feodor Chaliapin (bass) with orchestra conducted by M. Steinmann. 1-12" disc (V-14517). \$2.

Chaliapin's recordings of these two scenes from the second act of *Boris*, the Monologue and Clock Scene, have been familiar to us since their release in England several years ago. Perhaps Chaliapin's proposed tour of America this season has brought them to Victor's mind, and so they appear at this time. In any case, this disc is a fine addition to Victor's catalogue, and everyone who has heard the great Russian artist in the rôle will want a copy of this record.

Verdi: Ernani—Ernani, involami (Act I). Ina Souez (soprano) with orchestra conducted by Alberto Erede. 1-12" disc (V-14493). \$2.

Ina Souez, of whom we have read glowing reports from both England and the Continent, gives us an excellent sample of her art on this disc. She has a voice of fine quality throughout its wide range, and plenty of power for dramatic arias such as the present one. Reproduction—excellent.

Mozart: Don Giovanni—Là ci darem la mano (Act I). One side, and **Die Zauberflöte**—Bei Männern (Act I). (Sung in German.) Margherita Perras (soprano) and Gerhard Hüsch (tenor) with Berlin State Opera Orchestra conducted by Hanns Udo Müller. 1-10" disc (V-4374). \$1.

Two popular Mozart duets beautifully sung and well recorded. The *Don Giovanni* selection may not be just in the spirit of the episode in the opera but it is certainly charming to listen to—a bit too staid, perhaps.

Borodin: Prince Igor—Introduction; Polovtsi Dances; Chorus of the Young Polovtsi Girls. (Sung in Russian.) Les Choeurs de l'Opera Russe with orchestra conducted by Slaviansky d'Agrenoff. 2-12" discs (PA-E11326 and PA-E11327). \$2. each.

Two unusual discs, containing several choral numbers from *Prince Igor*, which should thrill those who find Borodin's opera interesting. Sung with fine spirit and well recorded.

VOCAL



Monteverdi: Nadia Boulanger Collection—First Album: Works of Monteverdi. Soloists, chorus, and orchestra under the direction of Nadia Boulanger. 5-12" discs (V-DB5038 to V-DB-5042) in album. \$12.50.

Hor ch'el ciel e la terra	Chiome d'oro
Lasciatemi morire	Il ballo delle ingrate
Zefiro torna (Ciaccona)	Amor
Ardo	Ecco mormorar l'onde
Ohime, dove il mio ben	

It is impossible, in the little space available, to give more than a hint of the everlasting beauty of this set of discs. Nadia Boulanger, who, by the way, comes to America this season to direct the Boston Symphony as guest conductor, has personally prepared the contents of this album and has directed the recording. It is the essence of good taste and is bound to appeal to all music lovers of refined sensibilities. The selection of appropriate voices has been most carefully made and the chorus work is something at which to marvel. Superb reproduction is an added feature. We cannot recommend this group of discs too highly.

Bach: Cantata No. 65—Nimm mich dir zu eigen hin. One side, and **Cantata No. 85**—Seht! was die Liebe thut. (Sung in French.) Georges Thill (tenor) with orchestra conducted by Gustave Bret. 1-12" disc (C-9135M). \$1.50.

Georges Thill is, in our opinion, one of the world's outstanding operatic artists, and we have repeatedly praised his opera recordings to the sky. Bach, however, is entirely another matter—we just cannot feel that Thill is an ideal interpreter of his music. As these selections are not available in any of the domestic catalogues, this disc will un-

doubtedly be investigated by a large number of Bach students. The first selection is from his Epiphany Cantata No. 65 (*The Sages of Sheba*), and the second is from his Cantata No. 85 (*I am a Good Shepherd*) which was written for the Second Sunday after Easter. The reproduction is splendid.

Brahms: Die Mainacht (Op. 43, No. 2). One side, and **Schumann: Der Nussbaum** (Op. 25, No. 3). Marian Anderson (contralto) with piano accompaniment by Kosti Vehanen. 1-12" disc (V-14610). \$2.

The gentleman who writes the announcements of the new records which Victor sends to its dealers, said of this one: "If it were possible to pick from the Victor catalog of many thousand records one single record which stood out above all others for sheer loveliness, I think I would pick this one." Well, we would not go that far; no, not nearly that far—it is a very charming record, however, and splendidly recorded.

Warlock: The Fox. One side, and **Sleep**. Parry Jones (tenor) with piano accompaniment. 1-10" disc (C-318M). 75c.

Peter Warlock (Philip Heseltine), whose untimely death in 1930 robbed England of one of her most promising young composers, is not represented in any of the domestic catalogues. This disc is, therefore, of prime importance. These two little songs are in the very best of taste, as are all of his vocal pieces. They are nicely sung by Parry Jones and the recording is satisfactory.

Traditional: Grandfather's Clock. One side, and **The Little Brown Jug**. Harold Williams (baritone) and the B.B.C. Male Choir conducted by Joseph Lewis with piano accompaniment by Ernest Lush. 1-10" disc (C-319M). 75c.

This one should be a riot at the Old Folks Home—we can just see the old ones nudging each other with knowing smiles during *The Little Brown Jug*, and with perhaps a tear or two as they listen to *Grandfather's Clock*. If you have any reason for wanting these pieces in your collection, you'll probably never come across a better recording of them.

Richard Strauss: Ach, Lieb', Ich muss nun scheiden. One side, and **Freundliche Vision**. Helge Roswaenge (tenor) with piano accompaniment by Bruno Seidler-Winkler. 1-10" disc (V-1841). \$1.50.

We were particularly entranced by Roswaenge's singing of *Ach, Lieb', Ich muss nun scheiden*, possibly because we do not remember having heard this one before, and we thought that we had heard all of the finer of the Strauss songs. To us it seemed very lovely; and so, may we suggest that you not pass it by just because it may not be familiar to you. In both songs, Roswaenge's diction is very nearly perfect—we know little German yet we could catch every word. We found this a very satisfying record from every angle.

Lieder Recital. Elisabeth Schumann (soprano) with piano and orchestral accompaniments. 6-10" discs (V-1764, V-1836 to V-1840) in album. Victor Set M383. \$9.

V-1764 Schubert—An die Nachtigall (Op. 98, No. 1)
Liebhaber in allen Gestalten

Schumann—Loreley (Op. 53, No. 2)
Standchen (Op. 36, No. 2)

V-1836 Beethoven—Wonne der Wehmut (Op. 83, No. 1)

Mit einem gemalten Bande
(Op. 83, No. 3)

V-1837 Mendelssohn—Auf Flügeln des Gesanges
(Op. 34, No. 2)

Brahms—Immer leiser wird mein Schlummer
(Op. 105, No. 2)

V-1838 Brahms—Sandmännchen (Volkskinderlieder No. 4)

Der Todd, das ist die kühle Nacht
(Op. 96, No. 1)

V-1839 Smetana—The Kiss—Cradle Song (Act I)
(Sung in German)

Grieg—Peer Gynt—Solvejg's Song (Act IV)
(Sung in German)

V-1840 Wolf—Schlafendes Jesukind
Nun wandre, Maria

Victor has selected an even half-dozen of Elisabeth Schumann's records, which this great artist made abroad, and has re-pressed them, issuing them in album form with booklet. A grand gift for anyone who appreciates really fine singing, for there is a wide variety, and every last disc can be recommended. These records may be purchased separately at \$1.50 each.

Handel—arr. Ochs: **Cantata con stromenti**—Arioso: Dank sei dir, Herr. One side, and **Giulio Cesare**—V'adoro, pupille (Es blaut die Nacht). (Sung in German.) Gerhard Hüsch (baritone) with Berlin State Opera Orchestra conducted by Hanns Udo Müller. 1-12" disc (V-12090). \$1.50.

(This annotation is reprinted from the May 1936 issue. It appeared in this place when the imported recording of this work was reviewed.)

We can recommend this as one of the great vocal discs of recent months. Gerhard Hüsch's rich baritone shows to fine advantage in these glorious Handel arias, and this singer's supreme artistry makes this disc a real joy to listen to. Excellent recording is also a feature.

Lambert: She Is Far from the Land. One side, and **Molloy: The Kerry Dance.** John McCormack (tenor) with orchestra conducted by Lawrance Collingwood. 1-12" disc (V-14611). \$2.

Two old McCormack favorites beautifully re-recorded by that ever popular tenor. Perhaps John wants us to realize that he is still in excellent voice and can sing his songs as he did a quarter of a century ago.

Schubert: Der Wanderer an den Mond: One side, and **Liebesbotschaft.** Karl Erb (tenor) with clavier accompaniment by Bruno Seidler-Winkler. 1-10" disc (V-DA4421). \$1.85.

It has been some time since we have had a record by Karl Erb, and those persons, who have found his recordings of German lieder so very attractive, will surely welcome this release. We are glad to report that both the singing and the reproduction are well up to the high standards set by his earlier discs.

Schumann: Die Lotosblume (Op. 25, No. 7). One side, and **Widmung: "Du meine Seele"** (Op. 25, No. 1). Herbert Janssen (baritone) with piano accompaniment by Gerald Moore. 1-10" disc (V-DA1569). \$1.85.

We cannot recall a disc that contains any finer lieder singing than will be found on this little record. We do not wish to qualify this statement in any way.

PIANO



Schumann: Fantasiestücke (Op. 12). Harold Bauer (piano). 4-12" discs (V-14486 to V-14489) in album. Victor Set M-379. \$8.

Des Abends	In der Nacht
Aufschwung	Fabel
Warum	Traumeswirren
Grillen	Ende vom Lied

And now we have all eight of the little pieces, that make up *Fantasiestücke*, in recorded form. And what a grand recording it is—Harold Bauer should have the thanks and congratulations of every music lover. We have had such a happy half-hour with these discs that we cannot help being enthusiastic about this album. Schumann wrote these pieces during his courtship of Clara Wieck, and if his love for her was as beautiful as this music, their romance must have been one of those we read about but seldom encounter. Excellent reproduction is an added feature.

Beethoven: Sonata in B flat major (Hammerklavier)—Op. 106). Artur Schnabel (piano). 6-12" discs (V-14598 to V-14603) in album. Victor Set M-403. \$12.

This recording was made available in England as the tenth volume of the Beethoven Sonata Society, and was sold only by subscription. Special permission was granted Victor to re-press it here in America. When Wilhelm Kempff's recording of this masterpiece was released by Brunswick last spring a detailed comparison of the two versions appeared in the May issue of *The New Records*. Readers are respectfully referred to that review—if you have discarded your copy of that issue, we shall be glad to send you another copy upon request. Those interested should write at once as the supply is naturally limited.

Liszt: Sonata in B minor. Vladimir Horowitz (piano). 3-12" discs (V-14494 to V-14496) in album. Victor Set M-380. \$6.50.

This recording will replace the earlier one by Cortot, which is listed in the present Victor catalogue as M-93. Horowitz gives a grand performance of this work which many persons feel is Liszt's greatest original composition. It is not really a sonata at all, of course; it is in only in one movement and does not hold in any way to the strict sonata form. One might describe it as a tone-poem for piano. However, it is mighty interesting material and well worth anyone's investigation. The reproduction is superb.

Fauré: Nocturne No. 4 in E flat major (Op. 36). One side, and **Barcarolle No. 6 (Op. 70).** Marguerite Long (piano). 1-12" disc (C-69063D). \$1.50.

Columbia is to be congratulated for selecting Marguerite Long to record these lovely Fauré pieces. We can think of no one who could do them as well. Miss Long is intensely interested in the works of this great French composer, and her performances definitely show her sympathy with his music. Dreamy music, perhaps a bit too sentimental, but certainly charming to listen to. Reproduction—excellent.

Brahms: Capriccio in B minor (Op. 76, No. 2); Intermezzo in C major (Op. 119, No. 3). One side, and **Capriccio in D minor (Op. 116, No. 1); Intermezzo in A minor (Op. 116, No. 2).** Wilhelm Bachaus (piano). 1-12" disc (V-14516). \$2.

Bachaus has recorded two albums of Brahms' piano works, and here is an individual disc, containing four short pieces, which do not duplicate any that are in the albums. If you have enjoyed the Brahms that Bachaus has already given us, you will find this a very pleasing disc. Reproduction—excellent.

Schubert—trans. Cortot: Litany—Chant for the Repose of Souls. One side, and **Bach—trans. Cortot: Concerto in F minor—Aria.** Alfred Cortot (piano). 1-12" disc (V-14612). \$2.

This topsy-turvy world needs just such music as Cortot has provided for us on this truly lovely disc. A quiet few minutes with this record will provide soulful relaxation which should be of inestimable value to all of us. The reproduction is excellent.

Liszt: Funérailles. Vladimir Horowitz (piano). 1-12" disc (V-14515). \$2.

"Ponderous" might best describe this work of Liszt's. Horowitz makes it sound pretty important—just a bit more important than it really is, if you ask us. Recording—excellent.

ORGAN



Bach: Organ Music—Volume II: Chorale Preludes. Albert Schweitzer (organ). Recorded at Ste. Aurelie, Strasbourg. 7-12" discs (C-11082D to C-11088D) in album. Columbia Set No. 310. \$14.

The second volume of the Bach Organ Society, which was sold in England by subscription last spring, is now available in its American pressing at all Columbia dealers. The widespread popularity of the first volume, which was released in America just a year ago, should insure, for the present one, a hearty reception from all lovers of the immortal Bach.

Albert Schweitzer has selected for these recordings the Silberman organ in the Church of St. Aurelie at Strasbourg. After careful search, he has come to the conclusion that this instrument is probably most like the one upon which Bach, himself, played, and for that reason it is best suited to his present needs. To say that these lovely works are beautifully played is to understate the truth. We realize that there are many more brilliant organists than Schweitzer, and many who are much better equipped technically, but we very much doubt if there is anyone living today who can bring us a truer picture of the unadorned Bach. It is for this that Albert Schweitzer has made the supreme effort, and he has attained his goal, as these discs will very adequately testify.

A list of the chorale preludes, which are included in this volume, follows: from the Little Organ Book (Novello Edition No. 15)—*Christum wir sollen Loben schon; Mit Fried und Freud ich fahr dahin; Christus, der uns selig macht; Da Jesus an dem Kreuze stund; O Mensch beweine dein Sünde gross; Christ lag in Todesbanden; and, Erscheinen ist der herrlich' Tag;* from Eighteen Chorale Preludes (Novello Edition No. 17)—*O Lamm Gottes unschuldig; An Wasserflüssen Babylon; Schmücke dich o liebe Seele; and, Jesus Christus unser Heiland;* and from Miscellaneous Chorale Preludes (Novello Edition Nos. 18 and 19)—*Liebster Jesu, wir sind hier; and, Sei gegrüsst Jesu grütig.*

An excellent booklet by Alec Robertson accompanies this set of discs. A careful reading of it before playing these records will prove a great aid to their full enjoyment. The Columbia recorders have done a fine job.

Bach: Trio Sonata for Organ, No. 5 in C major. Three sides, and **Trio Sonata for Organ, No. 6 in G major.** Carl Weinrich (organ—Westminster Choir School, Princeton, New Jersey). 3-12" discs (MU-1040 to MU-1042) in album. Musicraft Set 6. \$5.

We should like to call especial attention to this set of records, for in it we have as fine an example of organ recording as has yet been done in America.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA, PA., U. S. A.

VOL. 5. NO. 11

JANUARY 1938

By mail to any address
25c. per year

WITH this issue of *The New Records*, a subscription blank is enclosed for the second volume of The Mozart Chamber Music Society. This album contains the following sonatas for violin and piano: *Sonata in F major* (K. 377), *Sonata in B flat major* (K. 378) and *Sonata in E flat major* (K. 380). The artists are the distinguished Mozart interpreters, Simon Goldberg and Lili Krauss. Excellent analytical notes have been prepared by Frank Walker and are included with this set. A. R., in *The Gramophone* (London), says of this recording:

"The second album of Mozart's Sonatas for Pianoforte and Violin leaves me with nothing to say but praise. Both playing and recording are of the highest quality, and the balance is perfect. The album reaches, indeed, an even higher standard than before, and I urge it upon readers as an absolute casket of delights."

This set contains seven 12-inch discs. Price \$14 (postpaid within U. S. A.). Subscriptions should reach the publishers of this bulletin not later than January 31, 1938.

* * *

Teachers and students of the piano will certainly be very much interested in this series of discs. Gamut in announcing them makes this very interesting statement:

"One of the paradoxes in the musical life of America is that, despite the enormous increase in activity in both piano education and in the repertoire of recorded music, there has been no attempt made to co-ordinate both fields in a manner acceptable to the piano teacher. Gamut therefore feels that it is performing a necessary service for the piano teachers and

students of America by offering them records of teaching pieces, recorded with a high degree of mechanical perfection, and performed by one who is eminently suited for the task.

"Miss Griggs, a student of Berthe Bert and Alfred Cortot, and a pioneer in the field of concerts for children, is, by virtue of her sensitive musicianship, her experience, and her unique flair for combining pedagogic and entertainment values, the ideal performer for these records."

The following is a complete list of these discs with their prices. They may be purchased separately.

Clementi: *Sonatina in G* (Op. 36, No. 2); *Sonatina in C* (Op. 36, No. 1). One side, and *Sonatina in C* (Op. 36, No. 3). Hazel Griggs (piano). 1-12" disc (GT-5000). \$1.50.

Bach: *March in D major*; *Menuet in G major*; *English Suite No. 2 in E minor*—Bouree; *Musette in D major*. One side, and *Handel: Minuet in F*; *Mozart: Variations, C major*, on "Ah! vous dirai-je maman" (K. 265). Hazel Griggs (piano). 1-12" disc (GT-5001). \$1.50.

Schumann: *Hunting Song*; *First Loss*; *The Reaper*; *Sicilienne*. One side, and *Schumann: Little Study*; *Mendelssohn: Consolation*; *Heller: Curious Story*. Hazel Griggs (piano). 1-12" disc (GT-5002). \$1.50.

Pinto: *Run, Run*; *March, Little Soldier*; *Sleeping Time*; *Hobby Horse*. One side, and *Pinto: Ring Around the Rosy*; *Bard: A Little Irish Tune*; *Lehman: Johnny Went A-Hunting*; *Grunn: Whirligig*. Hazel Griggs (piano). 1-12" disc (GT-5003). \$1.50.

Beethoven: *Sonata No. 2*—*Minuet* (Op. 49, No. 2); *Bagatelle in A minor* (Op. 119, No. 9). One side, and *Bagatelle in A minor*—*Für Elise*; *Contretanze* (2). Hazel Griggs (piano). 1-10" disc (GT-1000). \$1.

ORCHESTRA



Rossini: Semiramide—Overture. The Philharmonic-Symphony Orchestra of New York conducted by Arturo Toscanini. 2-12" discs (V-14632 and V-14633) in album. Victor Set M-408. \$4.50.

Mr. Toscanini particularly requested that he be given the opportunity to record this stirring overture and, of course, his request was granted. The result will be found on these discs. There has never been a recording like it of this well known work, and there probably never will be one. It is the essence of Toscanini in his most brilliant style. The best of Victor reproduction is an added feature.

Brahms: Tragic Overture (Op. 81). Three sides, and **Mozart: Le Nozze di Figaro**—Overture. The London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs (C-69057D and C-69058D) in album. Columbia Set X-85. \$3.25.

The majority of music lovers will, in our opinion, select this recording in preference to the earlier one directed by Adrian Boult. We think that Sir Thomas gives a better performance, and the reproduction is as fine as any that has come from the English studios.

Tschaikowsky: Hamlet—Overture-Fantasia (Op. 67). London Symphony Orchestra conducted by Albert Coates. 2-12" discs (V-12121 and V-12122) in album. Victor Set M-395. \$3.50.

This fine recording has been in the H. M. V. catalogue for several years and we have often wondered why Victor did not re-press it over here. It is stirring stuff, even though it does not seem to have anything to do with Shakespeare's tragedy, upon which it is supposed to be a tone poem. It is not to be found in any of the domestic catalogues, and is, therefore, particularly welcome. Coates does a fine job, and although the recording is six or seven years old, it compares very well with those of the present day.

Beethoven: Symphony No. 5 in C minor (Op. 67). Concertgebouw Orchestra of Amsterdam directed by Willem Mengelberg. 4-12" discs (T-SK2210 to T-SK2213). \$2.50 each. (Four-pocket album available with these records at 50¢ additional.)

In our opinion, Weingartner's version of the *Fifth* for Columbia is still the best available. There may be those who will prefer this latest addition to the long list of recordings of this most popular symphony, but we will not be among them. Mengelberg plods through this sparkling work as he always has, giving the impression that he has the weight of the world on his shoulders. Even the reproduction does not seem as brilliant as that to be found on recent Telefunken records. In passing we might remark that this company has very much improved its recording and the surfaces of its discs. They rate very well with the best recordings of the day.

Boyce—trans. Lambert: **Eight Symphonies**. New York Simfonieta conducted by Max Goberman. 9-10" discs (TM-300 to TM-308) in album. Timely Set No. 1K. \$13.

This important set of discs introduces William Boyce (1710-1779), a noted English organist, composer and musical scholar, who is best remembered for his three-volume collection, *Cathedral Music*. Boyce was an articulated pupil of Maurice Greene and later a student of Dr. Pepusch. He held the post of organist at St. Paul's and was buried in that noted cathedral. He was a rather prolific composer and wrote in nearly every form. His chamber music lived for nearly a hundred years after his death, and his church music is occasionally heard to this day. His symphonies, which are similar in form and spirit to Handel's *Concerti Grossi*, were short-lived. A few years after his death, the more fully developed symphonies of Haydn found their way to England, followed by those of Mozart and finally those of the great symphonic master, Beethoven. Boyce's work in this form was quickly forgotten.

Constant Lambert, composer and musical historian who has transcribed these works, thinks that they are among the finest orchestral compositions of their time. They are purely English in character and bring to mind the names of Purcell, Locke, and Handel. Enjoyment is the keynote of these little works; they are gay, melodious and full of lively dance rhythms. They are well played on these discs, and satisfactorily recorded.

Liszt—arr. Muller: **Hungarian Rhapsody No. 2**. The Philadelphia Orchestra conducted by Leopold Stokowski. 1-12" disc (V-14422). \$2.

It is reported that dealers throughout the country are using this disc to demonstrate their new phonographs and phonograph-radios. It is an excellent choice for that purpose. It has everything. The selection, itself, is a great popular favorite; the reproduction represents the "tops" in "higher fidelity" recording; and Stokowski gives it everything that he and the orchestra have to give. If you wish to show off the new instrument that Santa brought you, play this record for your friends.

Tschaikowsky: The Swan Lake—Waltz (Op. 20a). One side, and **Delibes: Nails Valse**—Pas des Fleurs. The London Philharmonic Orchestra conducted by Efrem Kurtz. 1-12" disc (C-69080D). \$1.50.

Very pleasing dinner music—not everyone may have his dinner music played by a symphony orchestra. This disc provides that opportunity. Reproduction—good.

Nights at the Ballet. Symphony Orchestra conducted by Walter Goehr. 1-12" disc (V-C2915). \$1.90.

A medley of well known ballet music nicely played in a manner suitable for dinner music. Recording—good.

Chabrier: España Rapsodie. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-10" disc (V-4375). \$1.

A brilliant performance of this gay music—exhilarating to say the least. A fine example of Victor "higher fidelity" recording.

CONCERTO



Mozart: Concerto in F major (K. 459). Artur Schnabel (piano) and the London Symphony Orchestra conducted by Malcolm Sargent. 4-12" discs (V-14538 to V-14541S) in album. Victor Set M-389. \$7.

The English critics do not seem to be very much impressed with Schnabel's performance of this Mozart concerto; we, however, thoroughly enjoyed it. We realize that it is not one of Mozart's most profound works, and that its charm lies in its easy graceful melodies—perhaps Schnabel does give it a little too heavy hand, but aside from that we can see no faults in his playing. The balance between the solo instrument and the orchestra, which is so important in works of this character, is very nicely maintained; this, of course, adds greatly to the enjoyment of the recording. An earlier recording of this work by Georges Boskoff and the Paris Philharmonic Orchestra has long since been discontinued.

Brahms: Concerto in D major (Op. 77). Georg Kulenkampff (violin) with the Berlin Philharmonic Orchestra conducted by Hans Schmidt-Isserstedt. Nine sides, and Reger: **Violin Sonata—Andante (Op. 91, No. 1).** Georg Kulenkampff (violin). 5-12" discs (T-E2074 to T-E2078). \$1.50 each. (Five-pocket album available with these records at 50¢ additional.)

We rather feel that a great many persons will consider this the best recording available of the Brahms Violin Concerto. Kulenkampff gives a fine, straightforward performance which very nearly approaches technical perfection. He does not have the singing tone of Kreisler but in no sense is it harsh or strident. We would describe it as crystal clear with a deal of warmth; it is never cold or steely. Reproduction of the highest order makes this a very desirable set—do not miss hearing it if you are at all interested.

Mozart: Concerto for flute and orchestra in G major (K. 313). Marcel Moyse (flute) and symphony orchestra conducted by Eugene Bigot. 3-12" discs (V-12123 to V-12125) in album. Victor Set M-396. \$5.

(This annotation is reprinted from the November 1936 issue. It appeared in this place when the imported recording of this work was reviewed.)

Twenty minutes of most delightful music awaits those who will play these discs upon their phonographs. Perhaps some will recall Moyse's fine recording of the other Mozart concerto for flute and

orchestra, the one in D major (K. 314), which appeared in France several years ago; well, this is just as charming, and the reproduction is perhaps a shade better. This recommendation should be enough to entice those who are interested in music of this character to give these discs a hearing at least.

Dvorák: Concerto in A minor (Op. 53). Yehudi Menuhin (violin) and the Paris Conservatory Orchestra conducted by Georges Enesco. 4-12" discs (V-14518 to V-14521S) in album. Victor Set M-387. \$7.

Menuhin works hard to make this concerto sound interesting, and whatever attractiveness this set of discs has is due largely to his efforts. We think that he is a brave young man to attempt this task, and we are glad to report that his supreme artistry makes us forget, at times, the music itself, which we must confess never appealed to us very much. We know of no other recording of this work.

CHAMBER MUSIC



Mozart: Quartet in B flat major (K. 589). The Kolisch Quartet. 3-12" discs (V-14626 to V-14628) in album. Victor Set M-407. \$6.50.

We would like to call immediate and especial attention to the superb rendition of this work by the Kolisch Quartet. It is of such excellence that it deserves unstinted praise at the very beginning of this review. Such charming music, played as it is upon these discs, should win many converts to chamber music, which great numbers of persons seem to think is dull and uninteresting. Radio has done a great deal to popularize chamber music by its excellent broadcasts, and the record manufacturers are following its lead with a number of superb recordings. Perhaps it is not too much to expect that we will find a great popular revival of music of this character, and that we will find innumerable little groups springing up all over the country indulging in the fascinating pastime of playing for their own amusement and for the enjoyment of a limited number of their interested friends. All many of us need is the proper leisure, not the leisure of the 40-hour week, but the leisure that we may enjoy in the security of a reasonably permanent monthly wage.

Let us get back to the lovely music to be found on these discs. This quartet is one of the three which the composer wrote toward the end of his short life, for King Frederick Wilhelm II of Prussia. The King was an excellent 'cellist and so Mozart gave great prominence to that instrument in these compositions. In doing that, he developed an entirely new style of quartet writing. Many earlier quartets were little more than violin solos with string accompaniments, but in these, the composer developed a balance and interplay between the

instruments that made them true works for an ensemble.

Early in 1937, Musicraft made available a recording of this hitherto unrecorded work by the Perolé String Quartet. It was very welcome, particularly because a recorded version of this charming work was badly needed; however, we must say at this time that the present version is vastly superior, and is well worth its additional price.

Bach: Sonata No. 1 in B minor. Four sides, and **Sonata No. 2 in E flat major.** Two sides, and **Sonata No. 4 in C major.** Yella Pessl (harpsichord) and Georges Barrère (flute). 4-12" discs (V-14617 to V-14620) in album. Victor Set M-406. \$8.

This is as unusual an album as one will come across in many a long day, and one that will be cherished by that ever-growing group of persons who are interested in the music of olden times—music that thrilled those who lived in the early 18th century. Miss Pessl has made an intense study of this music for her instrument, and has been joined in her work by the eminent flautist, Georges Barrère. A concert, which these artists gave in New York, was one of the highlights of last season's musical calendar. Our thought regarding these discs is, that if these works, written especially for harpsichord and flute, are of interest to you, it is very unlikely that you will ever hear them better performed than they are upon these records.

The Sonatas Nos. 1 and 2 have been recorded before, No. 1 by Harry Cumpson and Georges Laurent and No. 2 by Katherine Long and René Le Roy. These earlier recordings are not to be compared with the ones to be found in the present album.

Beethoven: Sonata No. 3 in A major (Op. 69). Emanuel Feuermann (violin) and Myra Hess (piano). Five sides, and **Weber: Konzertstück—Andantino.** Emanuel Feuermann (violin) with piano accompaniment by Gerald Moore. 3-12" discs (C-69081D to C-69083D) in album. Columbia Set 312. \$5.

As we listen to this charming music, we naturally think of the Casals recording of this work which has been available for several years, and the question comes to mind as to which should be chosen by those who do not have this item in their collections. There is no question about Casals, but in the recording which he has given us, he stands out at the expense of his pianist, Mr. Schulhof. In the present version, a much better balance is maintained between Mr. Feuermann and Miss Hess. To put it very briefly, if you consider this work as a piece of chamber music, you will possibly prefer the present recording, but if you think of it as a piece for violoncello with piano accompaniment, then you will very definitely cast your vote for the earlier Casals recording.

Tschaikowsky: Trio in A minor (To the Memory of a Great Artist—Op. 50). Yehudi Menuhin (violin), Hephzibah Menuhin (piano), and Maurice Eisenberg (violin). 6-12" discs (V-14526 to V-14531S) in album. Victor Set M-388. \$11.

Tschaikowsky wrote this work in memory of his close friend, Nicholas Rubinstein, the younger brother of Anton. The second movement is a theme and twelve variations which attempt to portray the development of the musical life of his friend, as Tschaikowsky remembered it. Although this work is overly long for a piece of chamber music, it does not become tiring or dull at the hands of the artists who made this recording. The present version is much superior to the earlier one by Arthur Catterall, W. H. Squire and William Murdock, which dates from about 1929.

Bloch: Sonata for violin and piano (1920). Harold Berkley (violin) and Marion Kahn Berkley (piano). 4-12" discs (GT-12.106 to GT-12.109) in album. Gamut Set No. 3. \$6.50.

Those who are interested in the works of Ernest Bloch will appreciate this very satisfactory recording of one of his most important chamber works. It is well recorded and will doubtless find its place in all representative record libraries of modern music.

Haydn: London Trio No. 3 in G major. Henri Bové and Frederick Wilkins (flutes) and Sterling Hunkins (violin). 1-12" disc (MU-1025). \$1.50.

A gay, unusual record that cannot help pleasing all those who are interested in chamber music of this character. Beautifully played and finely recorded.

Bizet—arr. Beale: Carmen—Intermezzo (Act IV); and Rimsky-Korsakow—arr. Beale: Flight of the Bumble Bee. One side, and **Poldini: Waltzing Doll.** The Aeolians: Minot Beale (violin), George Madsen (flute), Carl Stockbridge (violin), Nellie Zimmer (harp). 1-10" disc (V-4376). \$1.

A pleasing disc for those who like sweet music played by a small ensemble. Reproduction—excellent.

Karl Stamitz: Quartet for clarinet and strings in E flat major (Op. 8, No. 4). The Oxford Ensemble. 2-10" discs (MU-205 and MU-206). \$1 each.

Karl Stamitz (1746-1801), the most famous son of his more famous father, Johann Stamitz, with other members of his family, is credited through his experimentations in orchestration with having a great influence upon the development of the symphonic form. This distinguished family, one of the most important in the musical life of Europe during the 18th century, has been utterly neglected as far as recordings of any of their works are concerned. This pair of discs is therefore of prime interest and will

be welcomed by all serious students. The music itself is not of great value, although it is pleasant enough to listen to, but the important thing is that it brings the name of Stamitz to the attention of present day musicians. The work is nicely played and well recorded.

Beethoven: Sonata in F major for French horn and piano (Op. 17). Gottfried von Freiberg (French horn) and Yella Pessl (piano). 2-12" discs (C-69068D and C-69069D) in album. Columbia Set X-86. \$3.25.

Gradually the repertory of recorded music is expanding to cover the tastes of nearly every type of music lover, and Columbia has done a great deal to widen the field of music which has been covered. Our hats are off to Columbia for its courage and vision. This month we find, under its label, a recording of Beethoven's *Sonata in F major for horn and pianoforte*. We have no idea of how many persons will be interested in this item, but here it is for those who wish it. Except for a lack of proper balance between the instruments which occasionally occurs, we would say that the artists who appear on these discs give a very well rounded performance. The reproduction is excellent.

OPERA



Operatic Arias. Lucrezia Bori (soprano) with orchestra conducted by Frank Black. 3-12" discs (V-14614 to V-14616) and 1-10" disc (V-1846) in album. Victor Set M-405. \$7.50.

V-14614 **Mozart:** Don Giovanni—Batti, batti, o bel Massetto (Act I). Le Nozze de Figaro—Giunse alfin il momento (Act IV).

V-14615 **Puccini:** La Rondine—Ore dolci e Divine (Act I).
De Falla: La Vida Breve—Vivan los que rien (Act I).

V-14616 **Wolf-Ferrari:** Il Segreto di Susanna—Gioia, la nube leggera.
Massenet: Manon—Adieu notre petite table (Act II).

V-1846 **Mozart:** Don Giovanni—Vedrai, Carino (Act II).
Massenet: Manon—Obeissons, quand leur voix appelle (Act III).

In presenting these new recordings to the public, Miss Bori has written the following note which appears in the booklet accompanying the discs—the booklet also contains the text of each selection with an English translation.

"I know of no artist who is not sustained and encouraged to go forward in the knowledge that his (or her) work gives pleasure to others. And how much more stimulating is the thought that the confines of that pleasure are not the walls of the

Opera House or the Concert Hall but extend indefinitely outward to encompass unseen thousands through the still miraculous process of recorded sound.

"Because of the splendid new recording process, and because this album contains between two covers the arias I have loved best to sing, this collection has seemed to me to be a very vivid expression of my whole musical life.

"I address this album to my unseen friends whose sympathy and support have been essential to whatever success I may have achieved."

We feel that we can add nothing of value to these words of Miss Bori's, except to say that the orchestral accompaniments supplied by Frank Black are of great excellence and that the reproduction leaves nothing to be desired on that score.

The discs may be purchased separately at \$1.50 for the 10-inch one (V-1846) and \$2 for the 12-inch ones.

Milhaud: L'Abandon d'Ariane. Two sides, and **La deliverance de Thesee.** Two sides, and **L'Enlevement d'Europe.** Ensemble Pro Musica with Chorus and Chamber Orchestra conducted by Darius Milhaud. 3-12" discs (C-69059D to C-69061D) in album. Columbia Set 309. \$5.

From Philip Miller's notes that accompany this album set, we learn:

"The three Operas-Minutes date from 1927, and provide a striking contrast to the works which preceded them. Turning to Greek subject matter, as he had formerly done in his ORESTIE D'ESCHYLE, he has created in effect a new musical form. To texts by Henri Hoppenot, these 'opera-sketches' tell in the brief duration of one twelve-inch disc apiece the stories of Ariadne, Theseus, and Europa. In them the modern tendency toward concentration reaches apparently its limit. As one French critic put it, this is like seeing something of importance through the small end of an operaglass.

"Each of these operas has a complete cast of characters, and a chorus which functions as did the chorus in ancient Greek drama. The tales which are told take actually only their beginnings from the Greek. Hoppenot has modernized the legends somewhat in the manner of a French John Erskine, with a mingling of Gallic wit and naivete.

"In L'ENLEVEMENT D'EUROPE, Europa is a strange girl who spurns her hero-suitor because she is infatuated with a bull, who, of course, turns out to be Jupiter in disguise. Her flight upon the animal's back is graphically described by the chorus. Similarly, the 'opera' L'ABANDON D'ARIANE treats of the desertion of Ariadne on the isle of Naxos by Theseus, to whom she had given the string which made it possible for him to escape from the labyrinth. LA DELIVERANCE DE

THESEE is based on the story of the killing of Hippolytus."

For those who are attracted by the unusual, these discs will hold a very special interest, and to them this set is heartily recommended. They will find the performances and the reproduction highly satisfactory.

Délibes: Lakmé—O Dourga bionda, proteggici (Oriental Prayer) (Act I); Dov' è l'Indiana bruna? (Bell Song) (Act II). Miliza Korjus (soprano) with the Berlin State Opera Orchestra conducted by Bruno Seidler-Winkler. 1-12" disc (V-12136). \$1.50.

We do not recall another recording of the *Oriental Prayer*. Although the label does not so state, Miss Korjus is accompanied by a very nicely trained chorus, which adds greatly to the attractiveness of this selection. The *Bell Song* gives this fine artist an opportunity for some real fireworks and she makes the most of her opportunity. These selections are both particularly suited to Miss Korjus' style, and as they are superbly recorded, this disc may be heartily recommended.

PIANO



Medtner: Piano Pieces. Nicolas Medtner (piano). 6-12" discs (V-14509 to V-14514) in album. Victor Set M-384. \$12.

V-14509—Fairly Tale in E minor (Op. 14, No. 2). Arabesque in G minor (Op. 7, No. 3).

V-14510—Novelle in G major (Op. 17, No. 1). Fairy Tale in E flat major (Op. 26, No. 2).

Fairy Tale in F minor (Op. 26, No. 3).

V-14511—Fairy Tale in B minor (Op. 20, No. 2). Fairy Tale in B flat minor (Op. 20, No. 1).

V-14512—Fairy Tale in A minor (Op. 34, No. 3). Fairy Tale in E minor (Op. 34, No. 2).

V-14513—Danza Jubilosa (Op. 40, No. 4). Danza Festiva (Op. 38, No. 3).

V-14514—Fairy Tale in A minor (Op. 51, No. 2). Fairy Tale in A major (Op. 51, No. 3).

We found this album of especial interest, containing as it does more of Medtner's music in recorded form than has previously been made available. Medtner is becoming increasingly better known in America. This is particularly true since he left his native Russia after the Revolution, spending some time in Germany and France, and recently taking up his home in England. Medtner has been called the Russian Brahms, in our opinion without any very sound reason. He tends toward the classic school and definitely stems from the Beethoven-Brahms line, but as has been said, he is no more like Brahms than Brahms is like Beethoven. His compositions are mostly in the smaller forms, the vast majority of which have been written for the piano. It is of particular importance, therefore, that we have over a dozen of these pieces played for us

by the composer, himself, in the present album. The piano reproduction will be found entirely satisfactory.

Nicolas Medtner was born in Moscow in 1879 and received all of his musical training in Russia, mostly at the Conservatory of his native city, where he also taught for a number of years. He made several tours of his country as a pianist, and everywhere was well received. It was not until he left Russia that his fame spread beyond the borders of the land of his birth.

Chopin: Ballades. G minor, Op. 23; F major, Op. 38; A flat major, Op. 47; F minor, Op. 52. Alfred Cortot (piano). 4-12" discs (V-14561 to V-14564) in album. Victor Set M-399. \$8.

Chopin: Etudes. C major, Op. 10, No. 1; A minor, Op. 10, No. 2; E major, Op. 10, No. 3; C sharp minor, Op. 10, No. 4; G flat major, Op. 10, No. 5; E flat minor, Op. 10, No. 6; C major, Op. 10, No. 7; F major, Op. 10, No. 8; F minor, Op. 10, No. 9; A flat major, Op. 10, No. 10; E flat major, Op. 10, No. 11; C minor, Op. 10, No. 12. Alfred Cortot (piano). 3-12" discs (V-14558 to V-14560) in album. Victor Set M-398. \$6.50.

Chopin: Valses. E flat major, Op. 18; A flat major, Op. 34, No. 1; A minor, Op. 34, No. 2; F major, Op. 34, No. 3; A flat major, Op. 42; D flat major, Op. 64, No. 1; C sharp minor, Op. 64, No. 2; A flat major, Op. 64, No. 3; A flat major, Op. 69, No. 1; B minor, Op. 69, No. 2; G flat major, Op. 70, No. 1; F minor, Op. 70 No. 2; D flat major, Op. 70, No. 3; E minor, Op. Post. Alfred Cortot (piano). 6-12" discs (V-14154 to V-14159) in album. Victor Set M-500. \$12.

Victor makes available in this country these three albums of Chopin, all of which were released abroad about three years ago. We believe that most students of Chopin will agree that Cortot, of all the living pianists, is most endowed with the spirit of this great composer for the piano. We realize that he makes a few slips here and there, but as far as we are personally concerned, we will choose, if we have to make a choice, to have the spirit of this great music before technical perfection. The piano reproduction throughout these sets is highly satisfactory.

Dukas: Variations, Interlude and Finale on a Theme by Rameau. Yvonne Lefébure (piano). 2-12" discs (V-12088 and V-12089) in album. Victor Set M-385. \$3.50.

(This annotation is reprinted from the June 1936 issue. It appeared in this place when the imported recording of this work was reviewed.)

This pair of discs is of more than usual importance, for it adds to the library of recorded music an item that will be welcomed by many serious music lovers. It is sound music, and it is lovely to listen to, as played so sympathetically and artistically by Mlle. Lefébure. Edward Burlingame Hill, in his *Modern French Music*, in writing of this work says:

"The 'Variations, Interlude et Finale' (1902) have for theme the little minuet entitled 'Le Lardon' from the first collection of Rameau's harpsichord pieces. While these variations proceed in type from those of Beethoven's last period, Dukas has employed these in a harmonic ingenuity and a musical invention which could only issue from his ripened personality. The finale, in particular, combines the gaiety of the eighteenth century with his own heightened perceptions, and brings these variations to a brilliant close."

Add excellent recording, and you have a pair of discs that will fit nicely into any record library.

Busoni: Indianisches Tagebuch (Indian Diary). Egon Petri (piano). 1-12" disc (C-69010D). \$1.50.

Ferruccio Busoni (1866-1924) was known during his life as one of the most accomplished pianists of his age. Although he devoted much time to composition, he is remembered mostly for his transcriptions, particularly of the works of Bach. Practically nothing of his original work has been recorded, and so this disc containing his *Indian Diary* is of especial interest. The work consists of four short pieces which are based on American Indian melodies supplied by the composer's American student, Natalie Curtis. Egon Petri, who gives a fine performance on this record, was a student of Busoni's and a close friend for many years. It would seem, therefore, that we have here a most authoritative and sympathetic rendition, and so if this music does not appeal to you as it is found on this disc, it is very likely that you will never find it attractive. We are going to reserve our judgment—we admit that we never heard this work before and we do not think that we should express a hurried opinion.

Chopin: Scherzo No. 4 in E major (Op. 54). Vladimir Horowitz (piano). 1-12" disc (V-14634). \$2.

We do not recall a piano record in recent months that is quite as satisfying as this one. A charming bit of Chopin, played impeccably by one of the world's truly great pianists, and recorded with lifelike reality.

Griffes: Piano Sonata. Harrison Potter (piano). 2-12" discs (FRM No. 10 and FRM No. 11). \$1.75 each.

Bloch: Five Sketches in Sepia: Prélude; Fumées sur la Ville; Lucioles; Incertitude; Epilogue. Harrison Potter (piano). 1-12" disc (FRM No. 12). \$1.75.

Harrison Potter, who among pianists has done more than any other to make the works of Charles Griffes better known, presents fine performances of that composer's *Piano Sonata* and Ernest Bloch's *Five Sketches in Sepia*. The former is a work of excellent merit and should go a long way in proving that which Griffes' admirers have always contended, that had he lived, Charles Griffes would have been, today, one of America's greatest composers. In con-

sidering the Bloch recording, it would seem to us that the performance is more meritorious than the music itself. Perhaps a few more playings will reveal more in the music than is at first evident. The reproduction throughout all of these discs is splendid.

Schubert: Sonata in B flat major (Posthumous). Ernst Victor Wolff (piano). 4-12" discs (C-69072D to C-69075D) in album. Columbia Set C-311. \$6.

Ernst Victor Wolff makes his bow on Columbia records this month with an especially fine recording of Schubert's *Sonata in B flat major*, a charming work which will be a valuable addition to the repertory of recorded music. It is the last of the three Grand Sonatas which Schubert wrote a few months before his death; the other two are in C minor and A major. The one which Mr. Wolff has selected is the one that is most often heard and probably the most important. It is truly Schubertian in character, abounding in lovely melodies, and is particularly noted for its gracious and romantic andante movement. This album set should have a wide appeal, for it contains just the sort of music that every music lover can enjoy. The reproduction may be taken as an example of the best Columbia piano recording.

VOCAL



Schumann: Dichterliebe (Op. 48). (Sung in German.) Charles Panzera (baritone) with piano accompaniment by Alfred Cortot. 3-12" discs (V-14490 to V-14492) in album. Victor Set M-386. \$6.50.

(This annotation is reprinted from the April 1936 issue. It appeared in this place when the imported recording of this work was reviewed.)

We were surprised at the general excellence of this set of three discs containing the sixteen songs which make up the song cycle *Dichterliebe*. We just couldn't picture Panzera doing a very interesting rendition of these musical settings to Heine's poems. Perhaps his voice is a bit monotonous at times, but on the whole he seems to have got the spirit of the text very well and seems quite equal to this not easy task. As for the accompaniments, no one could ask for anything finer. Schumann always has a strong affinity for Cortot, and nowhere is it more in evidence than in the highly sympathetic accompaniments to these lovely little pieces. When we add fine reproduction, we have a set of discs that might be added to any library with profit.

Mendelssohn: Nachtlied. One side, and **Minnelied; Neue Liebe.** Ernst Wolff (baritone) playing his own piano accompaniment. 1-10" disc (C-4177M). \$1.

Recordings of Mendelssohn songs are not very plentiful and so this disc should be of considerable

interest. We are sorry to state that the best we can say of Mr. Wolff's renditions is that they are just average performances. They seem to lack color and variety.

Schubert: Nacht und Träume (Op. 43, No. 2); **Seligkeit**. One side, and **Nähe des Geliebten** (Op. 5, No. 2); **Lachen und weinen** (Op. 59, No. 4). Elisabeth Schumann (soprano) with piano accompaniment by Gerald Moore. 1-12" disc (V-DB3184). \$2.50.

On this disc we have as fine renditions of Schubert songs as we have ever heard. To sit quietly and listen to Miss Schumann is a musical treat that one will wish to experience again and again. This superb record will make that possible.

VIOLIN



Szymanowski—trans. Kochanski: **Le Roi Roger**—Chant de Roxane. One side, and **de Falla**—trans. Kreisler: **La Vida Breve**—Danse Espagnole. Jascha Heifetz (violin) with piano accompaniment by Emanuel Bey. 1-12" disc (V-14625). \$2.

This disc contains two as fine examples of the superlative art of Jascha Heifetz as we have ever heard on records. They are unusual and quite different, but both will appeal to everyone who enjoys great violin playing. Reproduction—excellent.

Schumann: Traumerei. One side, and **Drdla: Souvenir**. Efrem Zimbalist (violin) with piano accompaniment by T. Saidenberg. 1-10" disc (C-17105D). \$1.

Two sweetly sentimental trifles for those who care for such fare. It would seem to us that Mr. Zimbalist might have spent his time in the recording studio to much better advantage.

ORGAN



Early Organ Music. Carl Weinrich (organ—Westminster Choir School, Princeton, New Jersey). 4-12" discs (MU-1047 to MU-1050) in album. Musicraft Set No. 9. \$6.50.

Musicraft presents a most interesting album of early organ music; one or two of the items may be of greater historical value than musical value, but, generally speaking, anyone who enjoys fine organ music beautifully played will find this set fascinating. None of the selections which are included in this collection have been recorded before. Examples of the work of the following composers are contained in this album: Francesco Landino (ca. 1325-1397), Paul Hofhaimer (1459-1537), Fridolin

Sicher (ca. 1500), Antonio a Cabezon (1510-1566), William Byrd (1543-1623), Jan Pieters Sweelinck (1562-1621), Jean Titelouze (1563-1633), Johann Jacob Froberger (1616-1667), Johann Pachelbel (1653-1706), Dietrich Buxtehude (1637-1707), and Francois Couperin (1668-1733). Brief notes concerning each of these important musicians will be found in the well prepared leaflet which accompanies these records.

Those who were so enthusiastic about Weinrich's recordings of Bach's Trio Sonatas, which were reviewed in this place last month (Musicraft Set No. 6), will, we are sure, be eager to hear the present records.



MISCELLANEOUS

Hindu Music. Played by Uday Shan-Kar and his company of Hindu musicians; Vishnudas Shirali, Musical Director. 3-12" (V-14506 to V-14508) and 2-10" (V-1834 and V-1835) in album. Victor Set M-382. \$9.

In announcing this set of discs Victor states:

"Wherever they have appeared the Company of Dancers and Musicians headed by Uday Shan-Kar has created a profound and lasting sensation. These wonderful dancers and their equally wonderful music leave an impression that is unforgettable. No such music has ever before been heard on records and it was only with considerable difficulty that Shan-Kar was persuaded to permit the recording. Having heard the records, however, he was completely delighted and we present the records with his approval and enthusiasm. Strange Oriental music and only Oriental instruments are used in these records. The music is selected from the program of dances done by Shan-Kar and his group and their most impressive and successful numbers are included."

Space does not permit of even a brief description of this music or the instruments upon which it is played. A very comprehensive booklet has been prepared by Basanta Koomar Roy, the well known author of *Rabindranath Tagore: The Man and His Poetry*, to which we refer those who are interested. It is included with this set of discs.

Sibelius: Pastorale (Op. 46, No. 5). One side, and **Prokofieff: Prelude in C for harp** (Op. 12, No. 7). Mildred Dilling (harp). 1-10" disc (C-17107D). \$1.

Two little selections of moderate interest nicely played by Mildred Dilling. Students of the harp may find them attractive; we hardly think many others will. The reproduction is satisfactory.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, IRA—Iragen, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS

PHILADELPHIA, PA., U. S. A.

VOL. 5. NO. 12

FEBRUARY 1938

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ANOTHER year in the life of *The New Records* is coming to a close. With this issue we complete the fifth volume. In checking over our records it is pleasing to note the number of subscribers who have continued with us during this entire period. It only proves our contention that persons who are seriously interested in collecting records continue their interest indefinitely. The tremendous amount of publicity that has been given recorded music during the last couple of years has attracted a great many persons who did not know the quality or the magnitude of the music that was available in recorded form. This increase in those who are interested in records is reflected in the large increase in the number of our subscribers. Our subscription list has grown steadily from the very first issue, which appeared five years ago, and today stands at its highest figure. We have made very little effort to bring about this growth; however, it is very pleasing to us. Anyone, whether he purchases records from us or not, is welcome to subscribe—merely send in your name and address with the small subscription fee.

A great many subscriptions end with this issue—if yours does, please return the enclosed blank promptly in order that you may not miss any issues. Many of our readers keep a file of *The New Records*, and we are always glad to supply back copies to fill in the gaps which may occur when copies are lost. There is no charge for these back copies to our regular subscribers.

ORCHESTRA



Beethoven: Symphony No. 6 in F major, Op. 68 ("Pastoral"). The B. B. C. Symphony Orchestra conducted by Arturo Toscanini. 5-12" discs (V-14707 to V-14711) in album. Victor Set M-417. \$10.

Since we read the glowing reports of this recording in the various English periodicals, we have been most anxious to hear it. In fact, it was the first item we selected from our share of this month's discs. Our hopes had not been set too high—it is everything the English writers said, and more. Toscanini considers the work as a whole—a symphony—not a series of scenes, and without varying in the slightest from Beethoven's score or directions, produces a well-rounded performance that has not been equaled by any conductor within our remembrance. This work seems to suit the great director perfectly, and he can lavish his keen attention to detail with marked results that make for a superb performance. We might go on with our praises almost indefinitely, but what is to be gained? When you read these words, this set of discs will be awaiting your pleasure at your dealer's. There you may hear it for yourself, and when you do, it will need no recommendation from us.

It is reliably reported that H.M.V. did not plan the release of this recording. After considerable negotiation, H.M.V. persuaded Toscanini that its recorders were perfectly qualified to transcribe his art upon the wax, and he agreed to give them an opportunity. The results were so satisfactory to all concerned, that it was decided to give these records a general release in England. Victor was sufficiently impressed to bring them out over here just as soon as the masters could be brought from abroad.

This album of discs marks another milestone in the march toward musical and technical perfection in the realm of recorded music.

McBride: Fugato on a Well-Known Theme. One side, and Mossolow: **Soviet Iron Foundry.** Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-10" disc (V-4378). \$1.

Two modern bits, each with humor of a very different kind, played with much gusto by the Boston "Pops." McBride's amusing little piece is

based upon the tune that mischievous boys whistle when they see a man with a limp coming down the street. It is cleverly developed, and is said to be very popular with "Pops" audiences. Mossolow's short work (it is quite long enough for us) is ironic with a vengeance—without knowing its title, anyone could recognize it as a musical representation of a boiler factory. It has been played quite frequently by various orchestras, and is a masterpiece in the realm of realistic modern music.

Locatelli: Concerto Grosso No. 2 (Op. 1). Three sides, and **Pergolesi: Concertino in F minor.** Three sides, and **Stamitz: Quartet for Orchestra in F major.** The New York Simfonieta conducted by Max Goberman. 4-12" discs (TM-1800 to TM-1803) in album. Timely Recording No. 2R. \$8.

Following its recent release of the Boyce symphonies, Timely now offers recordings of the works of three other 18th century composers. All of the works are new to the repertory of recorded music, and are therefore of prime importance. The keynote of all of this music is gaiety, and requires just the spirit and gusto that Max Goberman and his excellent ensemble give it. It would seem that they are playing just for the joy they get from the performance, and their enthusiasm is infectious—in listening to these records, one cannot help joining in the lively spirit of this pleasing music. The reproduction is satisfactory but the surfaces of the samples at hand are not flawless—annoying little "ticks" are heard from time to time. Better check for this before you purchase your set.

Debussy: La Damoiselle Elue. Padeloup Orchestra, Mlle. Odette Riquier (mezzo-soprano), Mme. Jeanne Guyla (soprano) and women's chorus of the Saint Gervais Chorus, conducted by Piero Coppola. Four sides, and **Printemps—Symphonic Suite.** Three sides, and **Debussy—orch. Coppola: Cloches à travers les feuilles.** Paris Conservatory Orchestra conducted by Piero Coppola. 4-12" discs (V-12051 to V-12054) in album. Victor Set M-363. \$6.50.

Music lovers in general, and students of Debussy in particular, will be interested mightily in this set of discs. The imported pressings have already been reviewed in some detail; *La Damoiselle Elue* in our issue for May 1935 and *Printemps* in the April issue of 1936. To anyone sufficiently interested to request it, copies of both of these issues will be mailed without charge as long as our present supply lasts. The large number of items to be covered this month does not permit us to reprint our earlier reviews. We can say that both of these items should be in every collection of Debussy records, and that either or both of them might find a proper place in a well-rounded library of modern recorded music. The performances, and reproduction throughout, will be found entirely satisfactory.

Johann Strauss—arr. Désormière: Le beau Danube—Ballet Music (from the Repertoire of Col. W. de Basil's Ballets Russes). The London Philharmonic Orchestra conducted by Antal Dorati. 3-12" discs (V-12137 to V-12139) in album. Victor Set M-414. \$5.

Recently there has been a greatly increased interest in the ballet throughout this country—managers tell us that many times the number of persons are going to see ballets than went a few years ago. The Ballets Russes troupe is having a most successful tour at the present time and one of its prime features is *Le beau Danube*. The music for this ballet has been recorded just as it is performed in the production, and it indeed makes a very pleasing suite—plenty of melody and many charming rhythms. It is splendidly recorded.

Chabrier—trans. Mottl: Bourrée Fantasque. Paris Symphony Orchestra conducted by Selmar Meyerowitz. 1-10" disc. (C-17108D). \$1.

If we had to make a choice, we would choose the original piano version of this piece rather than Mottl's ribald orchestral transcription. We have tried to think of something nice to say about the latter, and the best we can do is to say that it is gay and lively. If this disc contains a fair example of the present Paris Symphony Orchestra, we can't rate that organization very highly.

Sibelius: Valse triste (from *Kuolema—Incidental Music*, Op. 44). One side, and **Berceuse** (from *The Tempest—Incidental Music*, Op. 109). The Philadelphia Orchestra conducted by Leopold Stokowski. 1-12" disc (V-14726). \$2.

Nothing we say will affect this record one way or the other—it is headed for a great public acceptance. It is going to be a best seller. It contains the type of music that everybody loves, played by one of the truly great orchestras of the world. This magnificent musical organization has never shown to better advantage than it does on the present disc. Better place your order with your dealer before his stock is exhausted.

Sibelius: Symphony No. 3 in C major, Op. 52. London Symphony Orchestra conducted by Robert Kajanus. 4-12" discs (V-12113 to V-12116).

Sibelius: Symphony No. 7 in C major, Op. 105. The B.B.C. Symphony Orchestra conducted by Serge Koussevitzky. 3-12" discs (V-14552 to V-14554). Both in Victor Set M-394. \$12.

These discs were issued in England several years ago and were sold only by subscription. Victor makes them generally available in its Masterpiece Album No. M-394. Sibelius enthusiasts will certainly welcome this release. Both symphonies are well played, and the reproduction in each case is thoroughly satisfactory.

CHAMBER MUSIC



Ferroud: Sonata in A major for violoncello and piano. Maurice Marechal (violoncello) and Helene Pignari-Salles (piano). 2-12" discs (C-69099D and C-69100D) in album. Columbia Set X89. \$3.25.

(This annotation is reprinted from the July 1935 issue. It appeared in this place when the imported recording of this work was reviewed.)

This pair of discs is important in that it introduces adequately to the realm of recorded music, Pierre Octave Ferroud, one of the most prominent among the younger French composers. Ferroud was born in 1900 at Casselay, Lyon, and received his first musical instruction from his mother. Later he studied with Edouard Commette, the organist, and with Florent Schmitt, whose important pupil and disciple he became. His original plan to become a concert pianist was abandoned in 1917, when an automobile accident caused him to lose the full use of his fingers. He then turned his attention to composition, but it was not until 1924, when his *Foules*, for orchestra, was played in Paris, and immediately afterwards by the New York Philharmonic Society in America, that his fame became worldwide. Ferroud has composed in many forms and for many combinations of instruments, and all seemingly with equal skill. René Dumesnil says of his music, "the main characteristics are simplicity and straightforwardness; in spirit and in tone it is non-romantic, but without anything of the affectations and constraint which at times mark the deliberate policy of 'return to past' flaunted by certain composers of today."

Students of present day music will find the *Sonata for violoncello and piano* of more than passing interest. It is in three movements; *Capriccio*, *Intermezzo* and *Rondo*. As the performance and the recording are both of the best, this item is entirely worth investigating.

Note—Ferroud died, as the result of an accident, in 1936.

Fauré: String Quartet, Op. 121. Pro Arte Quartet. 4-12" discs (V-14456 to V-14459) in album. Victor Set M-372. \$8.

We remember hearing a recording of this work by the Kretzly Quartet several years ago, and at that time we were not very much impressed. It seemed rather dull and the music just dragged on indefinitely until finally the end was reached, and we were glad of it. We never played the records again. We were in this frame of mind when we picked up the present album. However, before the second side was completed, we began to find this music saying things that we did not know were in it—the Pro Arte players were bringing out interesting details that were entirely missing in the earlier recording. As we finished the last side, we

had an urge to applaud their splendid work. In selecting records, the music they contain is pretty important, but it is also very important to know who plays it. The present set of discs amply demonstrates that fact.

Shostakovich: Two Pieces for String Octet (Prelude and Scherzo). Octet of the New York Simfonietta conducted by Max Gberman. 1-12" disc (TM-1300). \$2.

All modern music isn't "terrible." All of it isn't written just to shock the smug conservatives. This little work of Shostakovich should go a long way to prove our point. Certainly the *Prelude* should be found pleasing to the ears of all but the old "die hards," and we would not trust them, if they could listen without being seen. The *Scherzo* is, shall we say, a bit more advanced. Even in its dissonances, there is reason, and while the first hearing may be a little disturbing, repeated playings should reveal a work not without a certain fascination—perhaps a trifle fantastic, but yet one in which every serious musician can find writing of deep musical interest. If you feel a bit daring, ask your dealer to play this new Timely record for you.

Mozart: Sonata for violoncello and bassoon in B flat (K-292). Joseph Schuster (violoncello) and Benjamin Kohon (bassoon). 1-12" disc (V-12149). \$1.50.

Of particular interest in this recording is the fidelity with which the tone and timbre of the instruments have been captured by the recorders. The art of recording has advanced so greatly in recent years, that we take for granted that which a few short years ago would have been considered a miracle. The artists who record this unusual piece of chamber music are the same who played it with such success in the New Friends of Music series of concerts in New York this season. The balance maintained between the two instruments is perfect—it might be described as a pleasant conversation between a violoncello and a bassoon. If odd bits of chamber music fascinate you, don't miss this charming disc.

Beethoven: Trio No. 5 in D major, Op. 70, No. 1. Yehudi Menuhin (violin), Hephzibah Menuhin (piano), and Maurice Eisenberg (violoncello). 3-12" discs (V-14442 to V-14444) in album. Victor Set M-370. \$6.50.

Several recordings of this work have been made before, but now that we have this one, it is not necessary to consider the others. These young players give a performance that is nothing less than thrilling. We never realized how truly noble this work could be until we listened to these discs. You will probably remember this *Trio* when we identify it by its nickname, "Ghost," which it was given because of its mystical, foreboding second movement. You will find the reproduction well up to present-day standards.

Schubert: Sonata No. 3 in G minor, Op. 137, No. 3 (Sonatine). Susanne Fischer (piano) and Karl Freund (violin). 3-10" discs (PD-47118 to PD-47120). \$1.50 each.

To those who enjoy quiet melodies beautifully played by artists who fully enter into the spirit of the music they are playing, these discs are heartily recommended. This charming little work of Schubert's will not be found in any of the domestic catalogues, and so the present recording is of unusual importance. The reproduction is well up to Polydor's consistently high standard.

CONCERTO



Chopin: Concerto No. 1 in E minor, Op. 11. Arthur Rubinstein (piano) and The London Symphony Orchestra conducted by John Barbirolli. 4-12" discs (V-14717 to V-14720) in album. Victor Set M-418. \$8.

It has been five or more years since we have had a new recording of this Chopin concerto, and so it is not necessary to consider the earlier versions, especially as Rubinstein gives just about as fine a performance as one could imagine. If you are interested in adding a recording of this work to your library, this is unquestionably the one to select.

If you do not know this work, do not order because you like piano concertos. It does not rate with the works, in this form, of Mozart and Beethoven which preceded it, or the works of Schumann and Brahms which followed it. Chopin was preëminent in writing for the piano, but in writing for the orchestra he was sadly deficient. In the present work, his orchestral part is little better than a thin accompaniment. However, the beauty of his piano score is appreciated by so many persons, that this work is in the repertoire of most pianists, and is always greeted with enthusiasm by audiences everywhere.

Many music lovers know and love this work and will wish to add it to their collections immediately—others will learn to know and to love it from hearing this brilliant recording.

Vivaldi-Bach: Concerto for four pianos and orchestra. Helene Pignari-Salles, Germaine Leroux, Nicole Rolet, and Piero Coppola (pianos) with orchestra conducted by Gustave Bret. Three sides, and **Cantata No. 106—God's Time Is the Best (Prelude).** Symphony Orchestra conducted by Gustave Bret. 2-12" discs (V-12068 and V-12069) in album. Victor Set M-366. \$3.50.

Victor makes available an item that has long been missing from the domestic catalogues, and one that all lovers of Bach will wish to add to their libraries. Vivaldi's original work was for four violins and string orchestra and was in the key of *B minor*. In comparing the present work with the original, it is interesting to note the liberties which Bach took, in-

cluding the changing of the key to *A minor*. In this, as in many of Bach's arrangements, it was the beauty of form of the Italians that interested him rather than the substance of the composition. He did not hesitate to alter the details of figures, rhythms and melodies until the result became a commentary in the form of the original, rather than an arrangement in the generally accepted meaning of the term. It is glorious music to listen to, and as such we recommend it.

This is a good recording to check the constancy of your phonograph motor. If it is not running absolutely evenly, the chromatics and sustained notes on these discs will sound mighty sour.

Grieg: Concerto in A minor, Op. 16. Walter Gieseking (piano) with the Berlin State Opera Orchestra conducted by Hans Rosbaud. Seven sides, and **Cradle Song, Op. 68, No. 3; and French Serenade, Op. 62, No. 3.** Walter Gieseking (piano). 4-12" discs (C-69087D to C-69090D) in album. Columbia Set 313. \$6.

Of the several recordings of this work, which the composer wrote when he was a young man some twenty-five years of age, this is the one to be preferred. We do not wish to infer that it is a perfect performance—many persons will perhaps feel that Gieseking is a bit brusque with Grieg's lyric style; however, if you feel the urge to add this work to your library, we can recommend the present recording over the others which are available. The reproduction is very good throughout.

Saint-Saëns: Concerto No. 4 in C minor, Op. 44. Alfred Cortot (piano) with orchestra conducted by Charles Münch. 3-12" discs (V-14424 to V-14426) in album. Victor Set M-367. \$6.50.

(This annotation is reprinted from the June 1936 issue. It appeared in this place when the imported recording of this work was reviewed.)

This is a very fine recording of a work that has not been recorded before. Cortot is the ideal interpreter of this concerto, which the composer himself introduced to the public at a concert in 1875 at Paris. The usual four movements are condensed to two, as was also done in the well-known *C Minor Organ Symphony*. We believe the present work will please many music lovers, and as both the performance and the reproduction are of the highest excellence, we do not hesitate to recommend this item.

Bach: Concerto in A major. Edwin Fischer and his Chamber Orchestra. 2-12" discs (V-14430 and V-14431) in album. Victor Set M-368. \$4.50.

Edwin Fischer adds an important item to his ever growing list of fine Bach recordings. Those who are familiar with his former releases will need no urging to investigate this one—others may take our word for it, that it is well worth a trial at least. The reproduction is splendid.

CHORAL



Bach: Matthäus-Passion, No. 1 to No. 34. (Sung in English.) The Boston Symphony Orchestra conducted by Serge Koussevitzky, assisted by the Harvard Glee Club, the Radcliffe Choral Society, and soloists, directed by G. Wallace Woodworth. 10-12" discs (V-14635 to V-14644) in album. Victor Set M-411. \$20.

The importance of this recording has given us pause. In fact, a detailed review has just been dropped into the wastebasket. For, after reading it over, we feared that our subscribers would not get the correct picture. It is our policy to tell our readers just what they may expect from each recording, and to state the facts just as clearly and briefly as we possibly can. There is never any attempt to paint any beautiful word pictures. We shall proceed to review this recording, keeping our policy in mind.

Victor recorded Bach's *St. Matthew's Passion* in its entirety at a performance given in Symphony Hall at Boston. The first group of these discs is released this month; the balance will follow, probably in two more albums, within the next couple of months. Therefore, those who purchase the present album will surely wish to secure the balance of these recordings when they become available. As this is true, the price to be considered is not the price of the first album but the price of the whole series, which will probably run over fifty dollars. A person spending that much money must naturally consider the value he is to receive.

We have played the present discs several times. The extraneous noises which naturally attend all recordings of actual performances are very few and very slight. We can honestly state that they are not of sufficient importance to mar the enjoyment of the performance. However, the greatest fault lies in the variance in amplitude. At times the solo voices rise to the point where it seems that they are shouting at you. This is very likely due to the fact that the singers are turning toward the microphone and singing directly into it. In the case of the chorus, at times the power of this immense group of singers seems to get beyond the recording machine's ability to register it, with the result that we have an occasional great roar.

Taking all things into consideration, however, we feel that no one could have done a better job than Victor has done. In fact, we marvel that the recording as a whole is as fine as it is. At various places, we go along for several record sides with just as fine reproduction as anyone would wish—we entirely forget that we are listening to the recording of an actual performance.

In conclusion, if you can well afford the outlay, we believe that you will not regret purchasing this set of discs. If you have to budget your record purchases carefully, we suggest that you listen to these discs before you purchase them.

Brahms: Zigeunerlieder, Op. 103, Nos. 1 to 11.

The Madrigal Singers conducted by Lehman Engel with piano accompaniment by D. Everett Roudebush. 2-12" discs (C-69097D and C-69098D) in album. Columbia Set X88. \$3.25.

This album is of unusual importance for it makes available, for the first time, recordings of Brahms' *Zigeunerlieder* (Gypsy Songs). This work consists of eleven short songs for vocal quartet with piano accompaniment. The present recordings are made by The Madrigal Singers, a marvelously trained group of eighteen voices, whose several previous releases have met with considerable praise. In these little songs, we quickly recognize the tang of the genuine Magyar tunes upon which they are based. For the monotonous clanking and whining of the gypsy band, Brahms has supplied contrasting accompaniments of rare charm and beauty, holding the folklike effect in many ingenious ways. Undoubtedly these little songs will be new to many music lovers—we toss the hint that they are well worth investigation.

OPERA



Wagner: Die Meistersinger—Excerpts from Acts I and III. Soloists, Chorus of The Royal Opera House, and the London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs (C-69095D and C-69096D) in album. Columbia Set X87. \$3.25.

This pair of discs, which were recorded at an actual performance in Covent Garden, have been universally acclaimed by the English critics. In *Rimington's Review* (London), we find them praised in the following glowing manner:

"These records set the pulse racing; nothing quite like them has been given to the gramophone before. . . . The first side begins eleven bars (C major chord) from the end of the Overture and gives magical transition from its pomp and circumstance to the church scene. Only a Beckmesser would point to the slight over-prominence of one soprano voice (a most lovely voice) and the solo viola. One gets a similar effect in the front rows of the stalls or the stage boxes at Covent Garden. No blemish, however slight, mars the *Wach auf* Chorale, and this record is likely to stand for a decade as one of the supremely impressive achievements of musical art and recording science.

"The Prize Song is complete, and glorious in its completeness. The custom of presenting it as an aria without the surrounding excitement of the chorus and its blessed halo of Eva's '*Keiner wie Du, so hold, so werben weiss*' is little better than parody. This recording, highly charged with the excitement of performance, is the best Prize Song that has been put on wax."

Meyerbeer: L'Africaine—O Paradis (Act IV). One side, and **Ponchielli: La Gioconda**—Cielo e mar (Act II). (Sung in Italian.) Jussi Bjoerling (tenor) with orchestra conducted by Nils Grevilius. 1-12" disc (V-12150). \$1.50.

This record further convinces us that Jussi Bjoerling rates with the best of living operatic tenors—we very nearly wrote that he stands at the head of the list, and we are not so sure but that he does. The present record is the best that has come to our attention. As we listen to it, we simply marvel at the freshness, flexibility, gorgeous timbre, and supreme strength of his voice. We might mention that this young artist has a few things to learn about making records. In the first place, he either stands too near the microphone or he sings too loud, and, in the second place, this is of course not his fault. Whoever arranges the orchestra places it in a position where it does not record its proper strength in proportion to the solo voice. The present disc gives somewhat the impression of the older recordings in which it was impossible to have both the solo voice and the accompanying orchestra in anything like proper balance.

Bellini: Norma. Giovanni Breviario (tenor), Tancredi Pasero (bass), Gina Cigna (soprano), Ebe Stignani (soprano), Adriana Perris (mezzo-soprano), and Emilio Renzi (tenor) with the E.I.A.R. Chorus and Orchestra conducted by Vittorio Gui. 18-12" discs (PA-R20349 to PA-R20366) in album with libretto. \$36.

Another complete recording is added to the now impressive list of operas available in recorded form. Bellini's *Norma*, which has been described as one continuous series of beautiful melodies, has been adequately recorded with an admirable cast headed by Gina Cigna in the title rôle. We can assure anyone who contemplates adding this item to his library that he will be well pleased with this set. The solo voices, the chorus, and the orchestra maintain a fine balance throughout the performance, and the reproduction is uniformly excellent. The eighteen discs are contained in two substantial albums, and a complete libretto in Italian, with the music to be found on each record side clearly marked, is supplied gratis.

Massenet: Manon—Le Rêve de des Grieux (Act II). One side, and **Lalo: Le Roi d'Ys**—Vainement, ma bien aimée (Act III). Tino Rossi (tenor) with orchestra conducted by Marcel Cariven. 1-10" disc (C-4185M). \$1.

Most of us are familiar with Rossi's previous records of light French songs, but now we have the opportunity of hearing this singer in two operatic arias. Both of them are admirably suited to his voice and style of singing. We should say that they are very well done and will be acceptable to the most critical. In *Le Roi d'Ys* aria, the soloist is assisted by an excellent chorus which adds greatly to the charm of this selection. The reproduction is of the best.

Gounod: Faust—Il était un roi de Thulé; and Air des bijoux (Act III). Eidé Noréna (soprano) with orchestra conducted by Piero Coppola. 1-12" disc (V-14725). \$2.

These many times recorded arias from Gounod's *Faust* are nicely sung in the French manner by the popular member of the Metropolitan Opera, Eidé Noréna. The record label states that these arias are from Act II; this is of course a typographical error. For those who would like to have a good example of Miss Noréna's art, this disc is recommended.



ORGAN

Wesley: Larghetto. One side, and **Mulet: Esquisses Byzantines**—Toccata. G. D. Cunningham (organ)—The Kingsway Hall, London). 1-12" disc (C-69101D). \$1.50.

We enjoyed this disc very much, and as the music was entirely new to us, we turned to A.R.'s review of it in *The Gramophone* (London), from which we quote in part:

"Mulet's piece, in F sharp minor, is the tenth and last number of his *Byzantine Pieces* which he there calls '*Tu es petra et portae inferi non praevalerunt adversus te*' ('Thou art a rock (Peter) and the gates of hell shall not prevail against thee'). . . .

"This is a dramatic piece of writing, having rapid staccato semiquaver figures that rarely leave the manuals and portray the significance of the title. . . . This difficult piece needs the cleanest *staccato* possible—and therefore wrists perfectly flexible and free—for there is hardly a moment's rest from it on the manuals except for the brief *legato* middle section. Mr. Cunningham's splendid technique brings it off most successfully. . . . Mulet (1878-) is, I believe, now organist of St. Philippe du Roule, Paris, and professor of organ at the Ecolé Niedermeyer. The *Larghetto* (in F sharp minor) is the first appearance of either of the Wesleys on records, and the simple charming piece with its variation makes a delightful recording. . . . I warmly recommend this disc."

Bach: Passacaglia in C minor. Carl Weinrich (organ—Westminster Choir School, Princeton). 2-12" discs (MU-1053 and MU-1054) in album. Musicraft Set No. 10. \$3.50.

Nearly everyone interested in recorded music knows Stokowski's orchestral transcription of this monumental work, but of the thousands who have heard the Philadelphia Orchestra's marvelous recording of it, we wonder how many have heard it in its original form, played upon the instrument for which it was written. We imagine very few. Musicraft gives us that opportunity this month, and Carl Weinrich has been selected to make the recording upon one of the very few organs in America which have been designed along the lines of the instruments upon which the composer, himself, played

—the Aeolian-Skinner organ of the Westminster Choir School at Princeton. To us, and we believe, to all lovers of organ music, this pair of discs will come as a rare treat. Such music and such playing may be enjoyed again and again. In this album, we have an item that will pay repeated dividends upon its modest cost. The reproduction is splendid.

PIANO



Debussy: *La Cathédrale engloutie*; *The Children's Corner Suite*; *Suite Bergamasque*; *Réflexions dans l'eau*; *Soirée dans Grénade*. Walter Gieseking (piano). 2-10" discs (C-17077D and C-17088D) and 4-12" discs (C-68033D, C-68034D, C-68575D, C-68962D) in album. Columbia Set 314. \$8.

C-17077D *La Cathédrale engloutie*.

C-17088D *The Children's Corner Suite*.

Jimbo's Lullaby.

Serenade for the Doll.

C-68033D and C-68034D *Suite Bergamasque*.

C-68575D *Reflets dans l'eau*.

Soirée dans Grénade.

C-68962D *The Children's Corner Suite*.

The Little Shepherd.

Golliwog's Cake Walk.

Dr. Gradus and Parnassum.

The Snow Is Dancing.

All of these discs have been available before. This month Columbia gathers them together and makes them available in an album. Most lovers of Debussy know of the excellence of Gieseking's recordings, and doubtless have most of these discs in their libraries. If they have missed any of the records they may be purchased separately. A rare treat is in store for those who do not know these superb recordings. If Debussy's music really means anything to you, do not pass this album without sampling at least a disc or two.

Schubert—arr. Liszt: *Soirée de Vienne*. Moriz Rosenthal (piano). 1-10" disc (V-1854). \$1.50.

This recent recording of Moriz Rosenthal, one of the few pupils of Liszt who is still appearing before the public, brings us this lovely music in the tradition of the master arranger. A souvenir of Rosenthal that will be cherished by the many friends he has made in his long and active musical life! Also, a record that may be enjoyed by all those who appreciate charming music beautifully played. Piano reproduction of particular excellence.

Haydn: *Andante with Variations in F minor*. Lili Krauss (piano). 2-12" discs (PA-R20347 and PA-R20348). \$2 each.

A few months ago a recording of this work by Clara Haskill came to the studio and we thought both the composition and the performance pretty dull. Miss Haskill got her version on one disc by omitting the repeats, which, after you hear Lili

Krauss' performance, you will realize are most important in giving the work the effect that Haydn is striving for. It is one of those pieces that requires the constant alertness of the performer, for if the player lapses for a moment or two the going becomes pretty listless. Miss Krauss keeps alive to every phrase throughout her fifteen minute performance, and presents a most pleasing version of a work, that could be mighty uninteresting but for her supreme artistry. The reproduction is very fine.

Verdi—trans. Liszt: *Rigoletto—Paraphrase of Concert*. Egon Petri (piano). 1-10" disc (C-17101D). \$1.

On this little disc, Petri, without the slightest hint of showmanship, sets a mark for digital dexterity that we doubt any living pianist can better. It is a joy to listen to such playing. Don't miss this inexpensive little record—it will add charm to any collection.

VOCAL



Moussorgsky: *Song Society* (14 songs). (Sung in Russian.) Vladimir Rosing (tenor) with piano accompaniment by Myers Foggin. 6-12" discs (D-29020 to D-29025) in album. \$7.

(*Gopak*, *Yeremoushka's Cradle Song*, *To the Dnieper*, *The Star*, *Gathering Mushrooms*, *The Orphan*, *Reverie of the Young Peasant* (from "The Fair at Sorotchinski"), *Songs and Dances of Death—Cycle*, *The Goat*, *Ballade*, *Savishna*.)

Moussorgsky: *Songs, Vol. I* (9 songs). (Sung in Russian.) Moshe Rudinow (baritone) with piano accompaniment by Esther Elkin. 4-10" discs (GT-10.103 to GT-10.106) in album. Gamut Set No. 4. \$4.50.

(*Sunless—Cycle*, *Pride*, *King Saul*, *Ballade*.)

What a feast lovers of Moussorgsky's songs will have this month! Decca represses the famous Rosing recordings, which were issued in England by Parlophone in a limited edition, and Gamut offers an entirely new set by Moshe Rudinow. As the Rosing records have been praised unstintingly on both sides of the Atlantic, it is only necessary to mention that they are now generally available; and at its modest price, this album is a real bargain.

Moshe Rudinow is the chief cantor at Temple Emanu-El in New York, and will be remembered by many for his appearances in Stravinsky's *Oedipus Rex* and *Les Noces*, when Stokowski produced these works for the League of Composers. It is very likely that those who appreciate the true spirit of old Russia will feel that Rudinow comes very much closer to it in his renditions than does Rosing. Rudinow uses Moussorgsky's original musical text,

not the Rimsky-Korsakov or other revisions, and in his singing there is not the slightest tinge of theatricalism. It is as though he were pouring his very soul into these little songs with an earnestness that carries them to the hearts of his listeners. We cannot recommend this set of records too highly.

Carl Sandburg: The American Songbag. Sung by Carl Sandburg accompanying himself on the guitar. 4-10" discs (MU-207 to MU-210) in album. Musicraft Set No. 11. \$4.50.

MU-207 Gallows Song ("My Name, it is Sam Hall").

I Ride an Old Paint

MU-208 Foggy, Foggy Dew.

The Horse Named Bill.

MU-209 I'm Sad and I'm Lonely.

Woven Spirituals.

MU-210 The Good Boy.

Mama Have You Heard the News?

Carl Sandburg is on these discs—these discs are Carl Sandburg. Need we say more? Those of us, who have heard and learned to know this great authority on American folklore, will cherish these records for what they represent. Musicraft has done a signal service in making available for the generations to come the art of Carl Sandburg in the only way that it could be done. You cannot describe Sandburg—you must hear him to know him. These discs make that possible—and so we salute them.

Les Trois Valses (The Three Waltzes)—Excerpts. (Sung in French.) Yvonne Printemps (soprano) assisted by Pierre Fresnay (tenor) with orchestra conducted by Marcel Cariven. 3-10" discs (V-1847 to V-1849) in album. Victor Set M-416. \$5.

The Three Waltzes was a continental success before it was produced in America. These records were made during its successful run abroad, and Victor releases them in this country while the operetta is finding favor with large audiences in New York. This pleasant music is beautifully sung by the two French artists who appear on these discs. The reproduction is highly satisfactory.

Richard Strauss: Heimliche Aufforderung, Op. 27, No. 3. One side, and **Zueignung, Op. 10, No. 1;** and **Cäcilie, Op. 27, No. 2.** Lauritz Melchior (tenor) with piano accompaniment by Ignace Strassefogel. 1-10" disc (V-1853). \$1.50.

Strauss lieder sung in the operatic manner—plenty dramatic! On this disc Melchior will convince his listeners, if any of them need convincing, that he has a grand voice, and that he is a great operatic singer. This is the first disc that he has recorded in America, and the reproduction is well up to our usual high standard.

Folk Songs: Zwischen berg und tiefem tal; Seh' ich dich, mein herzensliebchen. One side, and **Und der hans schleicht umher;** and **Mendelssohn: Gruss.** Ernst Wolff (baritone) playing his own piano accompaniment. 1-10" disc (C-4186M). \$1.

Ernst Wolff has selected several of the little folk songs from his recent broadcasts and recorded them on this disc. They are most effectively sung—every word is crystal clear, and the accompaniment which he supplies is charming.

Loewe: Tom der Reimer, Op. 135. One side, and **Süsses Begräbnis.** Gerhard Hüsch (baritone) with piano accompaniment. 1-12" disc (PA-E11336). \$2.

Gerhard Hüsch gives two superb performances on this disc; his phrasing and diction are particularly notable. If these songs of Loewe appeal to you, do not hesitate to order this record. Exceptionally fine reproduction is an added feature.

Kennedy: My Way. One side, and **Deep Desert.** (From film production "Jericho.") Paul Robeson (bass) with orchestra accompaniment. 1-10" disc (V-25743). 75¢.

Paul Robeson never lets us down in any of his recordings. This little disc is no exception to the rule. A fine chorus adds to the attractiveness of the *My Way* number. A record that is well worth its modest price.

MISCELLANEOUS



Spanish National Airs (arr. Tarrega—Oyanguren). Julio Martinez Oyanguren (guitar). 1-10" disc (C-17109D). \$1.

After playing this disc, we were considerably perturbed—we thought that it was mislabeled. Certainly the gay tunes we heard did not sound like "National Airs" to us. We turned to Columbia's announcement to its dealers and read: "The 'Spanish National Airs' are original old tunes being Jotas—a Spanish dance song in quick $\frac{3}{4}$ time." Of course, this explains everything or is Spain a very strange country? However, we enjoyed this little disc no end. Oyanguren is a great player, and this music cannot help buoying up your spirits even at Income Tax time. The reproduction is most lifelike.

Glazounov: Thème et Scherzo du Quatuor. One side, and **Pienné: Chanson d'autrefois.** Quartet of Saxophones (Members of La Garde Republicaine). 1-10" disc (C-337M). 75¢.

If you are interested in saxophone quartets, you'll probably never find a better one than the one which recorded these attractive little pieces. Reproduction—excellent.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, IRA—Iragen, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, TM—Timely, and V—Victor.